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WITH COLOUR

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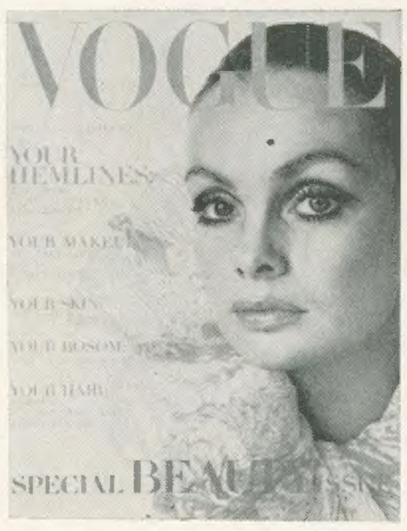
APRIL 1, 1970

INCORPORATING VANITY FAIR

VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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AVEDON

COVER: Jean Shrimpton, her face like the centre of a flower in Cardin's rippling tiers of peony-and-white organza—all freshly pink. . . . Could be your prettiest face this spring thanks to Revlon's thinking-in-the-pink: everywhere a sheer shimmering lift of colour, new Young Blush Transparent Blushing Gel, in Pink; a sheen of Silver City Pink on the mouth, one of twelve new super Lipstick City shades; and for eye-openers, Soft Brown Natural Full Lashes and a dusting of Frosty Pink shadow. . . . Tiered print midi dress, in Bianchini silk. To order: Bonwit Teller.

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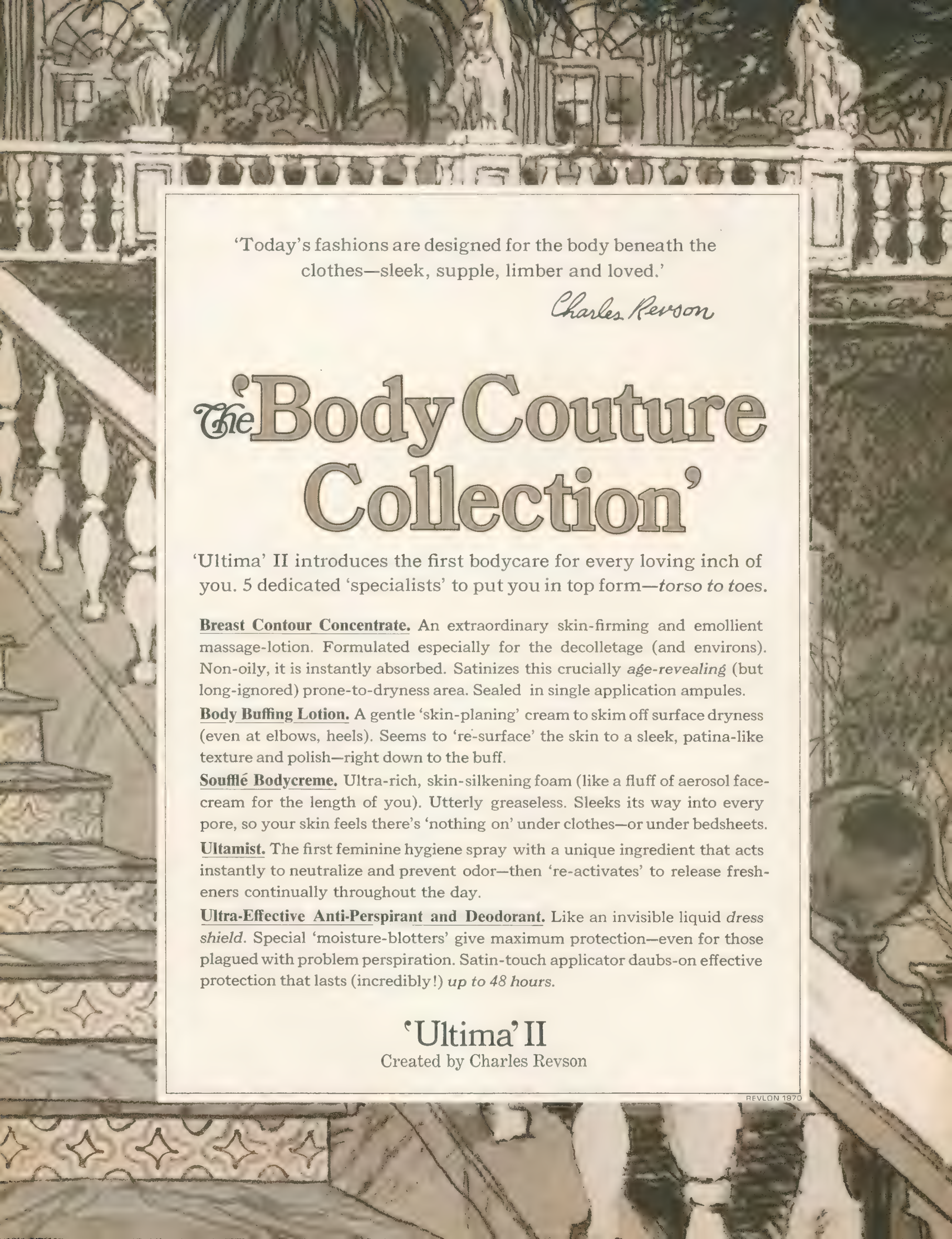
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A Beautiful Summer



David Crystal Predicts A Beautiful Summer

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Minot, N. Dak .....Bader's
Mobile, Ala. .....Raphael's
Modesto, Calif. ..... Lee's Apparel
Moline, Ill. .....La Rose
Montclair, N.J. ..... Frederick's
Montgomery, Ala. ..... Alex Rice
Montpelier, Vt. ..... Peter Glenn Ski Shop
Moorhead, Minn. .O'Meara's
Morgantown, W. Va...Finn's
Mount Airy, N.C. ..... Harrison's
Mystic, Conn. .....Claire's
Nampa, Idaho ....Carroll's
Napa, Calif...Rosee Shoppe
Naples, Fla. ....Elsa's Inc.
Nashville, Tenn. ...Grace's
Nashua, N.H. ..... Lady Avard Shoppe
Neenah, Wisc. ..... Carlson's Closet
New Bedford, Mass. ..... Gollis of New Bedford
Newburgh, N.Y. ..... The Stroock Shop
New Canaan, Conn. ..... Cherida Inc.
New Hartford, N.Y. ..... E. Cramer & Son
New Haven, Conn. .Esther's
New London, Conn. ..... The Woman's Shop
New Orleans, La. ..... Gus Mayer
Norfolk, Va. ..... Sarah Cohen, Inc.
Norristown, Pa. ....Feder's
North Hollywood, Calif. ... Rathbuns
Norwich, N.Y. ..... Carol Ann Shop
Nutley, N.J. ..... Janette Nutley Center
Oakland, Calif. ..... Evelyn Kay's Apparel
Ocala, Fla. .....Blocker's
Oconomowoc, Wisc. ..... Snyders Fine Clothes
Oklahoma City, Okla. ..... Jerome's
Olean, N.Y. .....Segall's
Orangeburg, S.C. ..... The Maude L. Bryant Dress Shop
Oregon City, Ore. ..... Lance Apparel
Orinda, Calif...Jack Hughes
Osterville, Mass. ..... The Wool Shop
Oswego, N.Y. ....Shapiro's
Painted Post, N.Y. ..... Mary Kirkland
Park Ridge, Ill. ..... The Park Shop
Payette, Idaho ..... Farbers Dept. Store
Peekskill, N.Y. ..... Windsor Dress Shop
Peoria, Ill. ..... Lee Broms Furs-Fashions
Petersburg, Va. ..... Rucker-Rosenstock
Phoenix, Ariz Diamond's
Pikesville, Md. ..1114 Shop
Plainfield, N.J. ...Tepper's
Plattsburgh N Y ..... Jerry Donnelly Ltd.
Pontiac, Mich. ..... Bloomfield Fashion Shop
Port Angeles, Wash. ..... Hankin's Fashion Center
Portland, Me. ..... The Harbor Shop
Portland, Ore. ..... Helen's "Of Course"
Portsmouth, Va. ..... The Famous
Poughkeepsie, N.Y. ..... Mannequin Inc.
Princeton, N.J. ...Bellow's
Punta Gorda, Fla. ..... Elsa's Inc.
Raleigh, N.C. ...Ellisberg's
Red Bank, N.J. ..... Wilhelmina Dobbins, Ltd.
Richmond, Ind..Palais Royal
Ridgway, Pa. ..... Linnea's of Ridgway
Ridgewood, N.J. ..... Jenny Banta
Roanoke, Va. .....Horne's
Rochester, N.Y. ..... The Lita Shop
Rockford, Ill. .Edith Parrish
Rockford, Ill. ..... Phyllis Starr Fashions
Rockingham, N.C. ..... Long's of Rockingham, Inc.
Rocky Mount, N.C..Daniel's
Rome, Ga. .....Esserman's
Sacramento, Calif. ..... De Milles
Sacramento, Calif. ..... Lady Fair Fashions
St. Cloud, Minn..The Vogue
St. Joseph, Mich. ..... Blakes Inc.
St. Mathews, Ky...Hytken's
St. Petersburg, Fla. ..... Slimer's Resort Wear
Salem, Mass. .....Adasko's
Salinas, Calif. .....Vogue
Salisbury, N.C. ..... Purcell's-Richard Dobkin
Salt Lake City, Utah ..... Arthur Frank
Santa Ana, Calif. ..... Mary Millerick
Santa Clara, Calif...Marcus
Santa Fe, Calif..... Irma's
Santurce, Puerto Rico ..... Elains
Saranac Lake, N.Y. ..... Altman's
Sarasota, Fla. ..... Town N' Country
Saratoga, Calif. ..... The Blue Parasol
Savannah, Ga. .....Fine's
Scottsdale, Ariz. ..Maryon's
Scranton, Pa. .....Dolitzky
Seaside, Ore. ....Kay Lynn
Seattle, Wash. .....Littler
Sheboygan, Wisc. ..... Friede's, Inc.
Sheridan, Wyo. .Angionettes
Short Hills, N.J. ..Tepper's
Simsbury, Conn. ..... The Calliope
Sioux City, Iowa ..... Kalin's Fur Fashions
Sioux Falls, S. Dak. ..... Ella S. Christensen Inc.
Snyder, N Y. ... Slotkins
South Bend, Ind. ..... Milady Shop
South Hill, Va. ...Martha's
Southern Pines, N.C. ..... Franjean's
Spartanburg, S.C. ..... The Aug. W. Smith Co.
Spokane, Wash. ..... Hannah Kohn
Springfield, Mass. ..... Fredi, Inc.
Spring Lake, N.J. ..... Frederick's
Staunton, Va. ..... Schwarzschild's
Streator, Ill. ..... Esther Kirk Inc.
Stroudsburg, Pa. ..... Frances Burrows
Summit, N.J. ....Miss Nellie
Sunbury, Pa. ..Rosenblum's
Sun Valley, Idaho..Carroll's
Syracuse, N.Y. ..... E. W. Edwards and Son
Tampa, Fla. ..Wolf Brothers
Tarboro, N.C. ..... W. S. Clark & Sons Inc.
Terre Haute, Ind. ..Pearce's
The Dalles, Ore. ..... Lance Apparel
Troy, N.Y. ....Lord & Tann
Tucson, Ariz. ..College Shop
Tulsa, Okla .....Dorothy's
Twin Falls, Idaho.The Paris
Union, S.C. ..... Wilburn Dry Goods
Uniontown, Pa. ..... Ina's Dress Shop
Utica, N.Y. ..... Webbs Feminine Corner
Vail, Colo. .....Pepi Sports
Valdosta, Ga. ..... C. C. Varnedoe & Co.
Vallejo, Calif. ..... Rosee Shoppe
Vienna, Va. ..... The Full Cry Shop, Inc.
Virginia, Minn. ..... The Quality Shop
Walla Walla, Wash. ..... Gardners
Warren, Ohio ..... Hartzell's-Rose & Sons
Washington, N.J. ..... La Boutique
Washington, Pa. ..... Hal Lewis
Waterloo, Iowa ...Braley's
Watertown, N.Y. ..... Herr's Inc.
Waterville, Maine ..... Alvina & Delia
Waynesboro, Va. ..... Southern Department Store
Waynesburg, Pa. ..... Jo Ann's Village Casuals
Wellesley, Mass. ..... The Wool Shop
West Chester, Pa. ....Joel's
Westport, Conn. ..... Kay Walsh
Wheeling, W. Va. ..... Hal Lewis
Wichita Falls, Texas..Elwyn
Williamsburg, Va. ..Casey's
Williamsport, Pa ..... Lynn Hayes
Williamstown, Mass. ..... Vogue & Vanity
Williamsville, N.Y. ..... The Village Tartan Shop
Wilmington, Del. ..Finkel's
Wilmington, N.C. ..... Wonder Shop
Winchester, Va. ..... Modernage Shoppe
Winter Haven, Fla. ..... Rheinauers
Woodstock, Vt. ..... Town & Country Shops
Wooster, Ohio ..... Beulah Bechtel Shop
Worcester, Mass. ..... Richard Healy Co.
Xenia, Ohio ..... Singer's of Xenia
Youngstown, Ohio ..... Hartzell's Rose & Sons
Zanesville, Ohio ..... Orpha Flowers Shop



CHANEL

© 1970 Chanel, Inc., 1 West 57th Street, New York

Perfume from 8.50, Eau de Cologne from 4.00.

Go to any length with Le Lipstick—



Polaroid portrait by Marie Cosindas commissioned by Helena Rubinstein, Inc.. Fashions by Pauline Trigère. © 1970 Helena Rubinstein, Inc.



In mini, midi, maxi colors

Le Lipstick® is *the* lipstick.
So new—its colors even echo fashion.
You can have a wardrobe of les Lipsticks.
There are 36 creams and frosts
in mini, midi and maxi colors.

Take tender, taupe-touched Honey Jubilee—très mini,
barely there.

Or Italian Pink—the midi color—
just between merely and most.

Red Hellion is maxi—deeper, daring,
a little wild.

No matter what color you choose—every Le Lipstick
contains five vital moisturizers to keep your lips
soft and smooth.

And each case is like a piece of precious French jewelry—
totally different from anything else.

Le Lipstick is all fashion—all new—all marvelous.

Young, bold, beautiful.





Le Lipstick
Made in U.S.A.
Helena Rubinstein



Body ornament, Richelieu (circa 1970)

As the "Age of Freedom" advanced, the women of the North American tribes strove to gain their proper rights in the society. They are believed to have adopted the ornamental butterfly as a symbol of freedom, beauty and the pursuit of pleasure.

This amulet was probably worn by a woman very influential in the movement.

An authenticated Richelieu.®

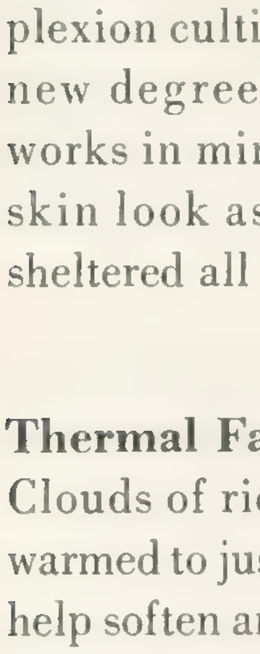
BODY ORNAMENTS DESIGNED BY BILL SMITH OF RICHELIEU®. FOR THE STORE NEAREST YOU, WRITE THE RICHELIEU CORPORATION, 393 FIFTH AVENUE, N.Y.C. 10016. A DIV. OF ODELL, INC.

Geminesse Beauty Report:

THERMOSTATICS

Undeniably, basking in the luxury of salon facials is a delightful bit of self-indulgence that often works wonders. (In terms of the psyche as well as the skin.) And now Geminesse puts just that sort of posh pampering right at your fingertips. With Thermostatic Treatments, a new era of complexion cultivation is born . . . a new degree of skin care that works in minutes to make your skin look as though it's been sheltered all your life.

Thermal Facial Cleanser
Clouds of rich whipped cream, warmed to just the right degree to help soften and release imbedded grime and make-up. It seems to steam away all impurities while leaving your skin's moisture intact, your complexion soft, supple and never-so-clean.



Geminesse
Thermal Facial
Cleanser
The gentle but persuasive combination of heat and cream for steamed-clean skin.

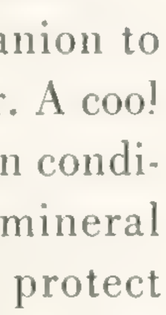


MRS. RICHARD L. FEIGEN

Hot and cold facials... precisely the kind of remarkable innovation that is characteristic of Geminesse

Cooling Facial Freshener
The stimulating companion to Thermal Facial Cleanser. A cool blend of non-drying skin conditioners and the finest mineral waters. To awaken and protect your skin as it removes the final vestiges of make-up. Complete with dual controls—one to spray on a cool, gentle mist. The other to tone more vigorously with an exhilarating hydro-massage.

Geminesse
Cooling Facial
Freshener
A gently chilled conditioning spray to invigorate and enhance your skin.



Thermal Beauty Oil
A centuries-old beauty secret remarkably updated. It is a rich beauty elixir of moisturizers, lanolin and precious oils activated by heat to penetrate deep into the skin and preserve the dewy look of youth.

Geminesse
Thermal Beauty Oil
A gently heated (and therefore more penetrating) potion of precious beauty oils to lavish on your skin at night.



The very first temperature controlled skin treatments to give you all the beauty benefits of hot and cold salon facials...instantly. All you do is press the button!

Thermal Moisturizing Facial
Sumptuous puffs of exquisitely warm moisturizers, oils and conditioners to enliven your skin tone and texture in seconds, then vanish. Meticulous beauties reap its benefits on a concentrated basis every day. Perfect as a special twice-a-week treat, too.

Geminesse
Thermal
Moisturizing Facial
Instant refresher course for tired complexions. It's like a miniature skin sauna to soothe away facial fatigue.







SANDRA FEIGEN, PHOTOGRAPHED IN HER NEW YORK TOWNHOUSE THAT ALSO HOUSES THE FEIGEN GALLERY.



From the Geminesse Make-up Collection
A rare new breed of cosmetics. Remarkably inventive... infinitely subtle... totally moisturized. To help you create your own brand of magnificence and a look that is utterly personal, unmistakably your own.

Geminesse—because before you can put on a beautiful face for the world, you need a complexion that dares to be flaunted. That takes Geminesse care. Based on the beautiful concept of total moisture. Dedicated to encouraging a more magnificent you. And as close at hand as your favorite department store.

GEMINESSE
MAX FACTOR

© 1970, MAX FACTOR & CO. AVAILABLE IN CANADA.

The YOUNG INDIVIDUALIST® KEEPS HER COOL WITH GILBEY'S

Here's a great mixer—our classy tunic and pants thing flying its own polka dot tie. The caviar black sleeveless tunic looks super special pulled down over Siberian white pants. Spun rayon, 8 to 16 by Parade, 46.00. Gilbey's Vodka is great no matter what you mix it with. You can't buy a better vodka for love nor rubles.





In the red... our highly intriguing trenchcoat for carrying out assignments even in the rain. Contrast stitched and belted with a big, round buckle. Red cotton/polyester, 8 to 16 by Herman Kay, 35.00. It'd look sensational, say, when meeting someone mysterious for a Gilbey's Bloody Mary.

The YOUNG INDIVIDUALIST® AT

FRANKLIN SIMON

VODKA, 80 PROOF, DISTILLED FROM 100% GRAIN, W. & A. Gilbey, Ltd. CINN., O. DISTR. BY NAT'L DIST. PROD. CO.

The YOUNG INDIVIDUALIST® MAKES QUITE A STIR WITH GILBEY'S VODKA

Take a spin into our knit jacket dress with a whirly skirt. It's perfect for getting into the swing of things with its jacket printed in a caviar red and black pattern, belted in patent over a sleeveless dress with a snow white bodice and black Russian skirt.

Polyester, 8 to 16 by Town Set, 66.00. If you really want to create a sensation, stir up a Martinski. Made 6 to 1 with Gilbey's Vodka, it's something else.





Lara's theme...the beautifully romantic effect of a snow white shirt delicately trimmed in lace, 5 to 13, 18.00, with a long maxi skirt composed of gingham checks and patches of polka dots. With a ruffled hem and its own ruffled petticoat, it's black and white Dacron® polyester/cotton, 5 to 13 by Ellen Tracy, 24.00. Tonight, turn down the lights and stir up a smooth Martinski made with Gilbey's Vodka. You can't buy a better vodka for love nor rubles.

The YOUNG INDIVIDUALIST® AT FRANKLIN SIMON

VODKA, 80 PROOF, DISTILLED FROM 100% GRAIN, W. & A. Gilbey, Ltd. CINN., O. DISTR. BY NAT'L DIST. PROD. CO.



The YOUNG INDIVIDUALIST® AND GILBEY'S VODKA SHOW UP IN ALL SORTS OF PLACES

Take a long drink of our smashing terry turtle neck maxi beach cover-up that's slit on both sides to well above the knee, S, M, L, 30.00. Underneath there's more breathtaking drama of a daring cut-out terry bikini to match, 8 to 14, 18.00. Both in a roaring red acrylic/polyester by Cole of California. If you really want to put summer on ice, sip into a tall, frosty glass of Gilbey's Vodka and your favorite mixer.

33 West 34th Street, New York, N.Y. 10001, and suburban stores in Westchester, Long Island, New Jersey and Connecticut. Plus branches in


How very peasant...a lovely DACRON® voile Russian peasant dress with an embroidered front and delicately smocked waist. With a drawstring neckline tied with a bow, it's white DuPont Dacron® polyester, 3 to 13 by Craig, 36.00. And when you feel like having the best vodka and tonic this side of the Volga, be sure to use Gilbey's Vodka.
You can't buy a better vodka for love nor rubles.
The YOUNG INDIVIDUALIST® AT
FRANKLIN SIMON
VODKA
GILBEY'S
VODKA
PRODUCT OF U.S.A.
DISTILLED FROM GRAIN
PRODUCED BY
CINCINNATI, OHIO
VODKA, 80 PROOF,
DISTILLED FROM
100% GRAIN,
W. & A. Gilbey, Ltd.
CINN., O.
DISTR. BY NAT'L
DIST. PROD. CO.
Buffalo, Boston, Baltimore, Philadelphia, Wilmington, Washington, Atlanta, Charlotte, Memphis, Cleveland, Akron, Cincinnati, St. Louis and Detroit.

© 1970 Estée Lauder Inc. Photography: Skrebneski



Estée
Lauder
sees
your face wearing "Little Nothings" this spring–
her tender new fashion in makeup.

Tender Lip Tint—Estée Lauder's newest lipstick formula merges fresh low-intensity colors with high-intensity gloss to give your mouth the soft polish of the '70's. In eleven spring-tender shades.

Tender Cheek Tint—Another new Lauder-ism. A skim-on, lighter-than-air cheek color to give your skin the shine and texture of a glowing real-life blush. In three naturalist shades.

Tender Makeup Base—Estée Lauder's famous foundation that helps complexions look born-beautiful with the sheerest possible coverage—attuned to today's less-is-more fashions. In three new gentled shades.

Estée Lauder



Non-stop eyelashes!

Get them with 'Fabulash,' Revlon's Lash-Lengthening Mascara.

Now thin, timid lashes can go to fantastic new lengths, and still be beautifully natural. With '*Fabulash*,' Revlon's fabulous lash-lengthening mascara. It won't cake, flake or look 'gloppy.' Comes in *super* natural shades. Makes lashes thicker. Fuller. Curlier. Visibly longer. You can see them 'grow,' right before your eyes!



'Fabulash' invented by Revlon

©Revlon, 1970

VOGUE'S READY BEAUTY

The water works



DAVID MASSEY

The very next time you have a few hours free, you're going to spring for a gorgeous massage and maybe some stretchy exercises, right? You might even do something lovable about your flaking body skin. You mean it. You really do. You meant it just as much last year. In the meantime, Elizabeth Arden has a new Seaqua concept of bathing programmed to give you exercise, massage, skin softening, and un-tensing without setting foot out of your own bathroom. It's organized with the logic and fastidiousness of detail to be found in the Elizabeth Arden salons. To begin with, water exercise is particularly helpful because water-pull makes you work harder. There is a tough, resilient, rubber ball which you take into the tub with you for a series of tautening and whittling routines (explicitly described on the ball-shaped chart given free with nearly every Seaqua purchase). The next pleasing aspect is the sense of well-being that accompanies Seaqua's breezy, citrus-laden scent, and it may be enjoyed in Foaming Sea Bath, Soothing Sea Splash, and Moisture Soap, to name only three out of ten. Dry-skin repair goes on during and after your soak, what with moisture-oil-filled Sea Gelée or Sea Emollient in the water, and Sea Smooth Lotion, which is superb for post-bath massage. The lotion absorbs speedily, so you can use rather a lot while you knead and stroke it in with fingertip and palm action.

(More Ready Beauty, page 50)

IT'S KENTUCKY DERBY
THURSDAY

Time to visit the horse farms.
Time to speculate on the winner.
Time to toast the entries with

BOURBON-ON-THE-ROCKS
BY OLD FORESTER

Fashions by
MURRAY NIEMAN for
HANNAH TROY
at
Stewart's
Louisville • Lexington
Evansville



FRIDAY:
PRE-DERBY FESTIVITIES

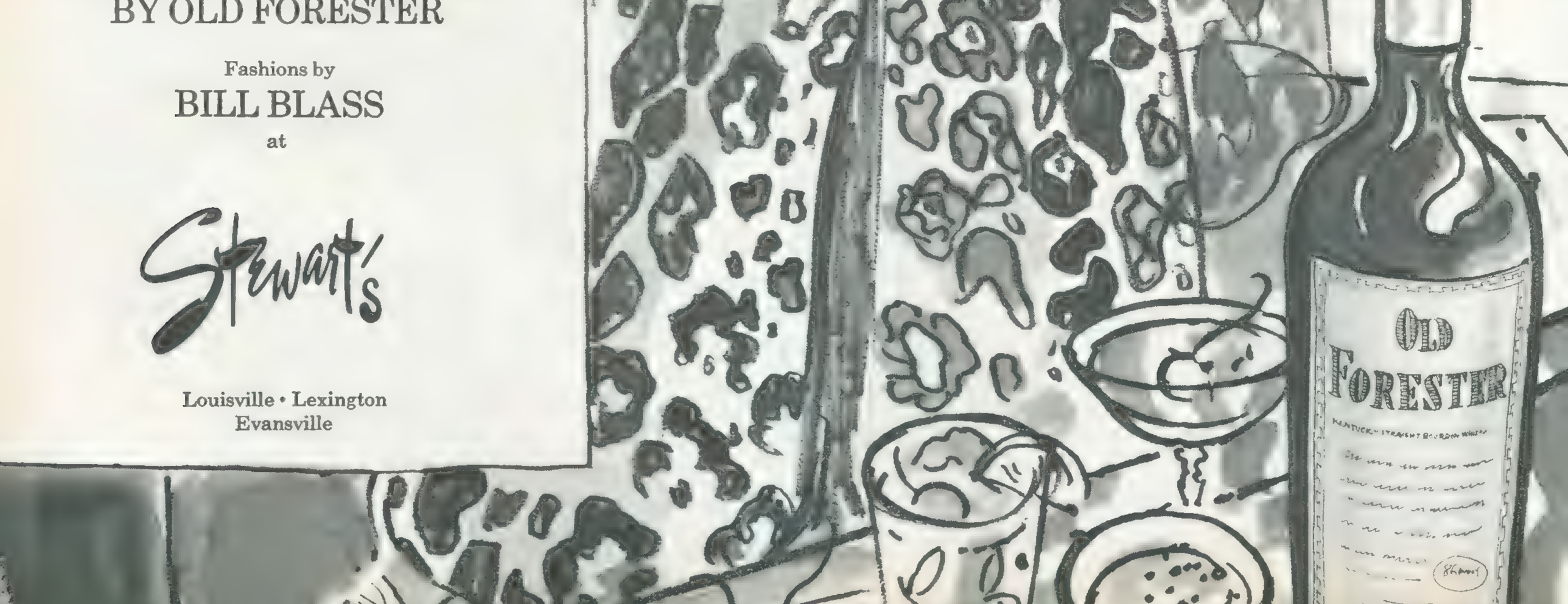
Anticipation quickens. Kentucky hospitality abounds. The social scene sparkles with parties, dinners and toasts to this almost-a-century-old event.

CENTENNIAL COCKTAILS
BY OLD FORESTER

Fashions by
BILL BLASS
at

Stewart's

Louisville • Lexington
Evansville






100
OLD
FORESTER
R. Porter
BOX



DERBY DAY...IT'S AN
OLD FORESTER KIND OF DAY

A very special day in Bluegrass country
with the big race at Churchill Downs...
a moment of intense excitement.
The drink...a tradition!

MINT JULEPS
BY OLD FORESTER

Fashions by
THE HOUSE OF BRANELL
at

Stewart's

Louisville • Lexington
Evansville

POST DERBY DAY
BRUNCH

Typical Kentucky way to draw the curtain on Derby entertaining until next year. Celebrate the winner with

BOURBON
OLD FASHIONEDS
BY OLD FORESTER

Fashions by
ADELE SIMPSON
at
Stewart's

Louisville • Lexington
Evansville



DONALD BROOKS

How far should a woman go for a man?
All the way to Xanadu.

Travel to the outer limits of sensory pleasure. All the way to the Brave New World of Xanadu by Fabergé.

There you will discover a revelation in fragrance captured in SPIRITS OF COLOGNE. In incredible 5 oz. bubble-top spray globe 12.50 or 3 oz. globe bottle 7.50.

You will indulge yourself in the luxury of COLOGNE XPRESSO, the XXX strength cologne concentrate. 5 oz. spray globe 25.00 or 3 oz. globe bottle 15.00.

You will seek new sensualities with XANA-DEW DROPS Perfume Xpresso, a fragrance so intense, you



use it drop by precious drop. Found in the ingenious Cantini (a miniature "oil can" really). 1 oz. 25.00 or ½ oz. 15.00.

How far should a woman go for a man?
All the way to Xanadu.

Rike's
Dayton

Jack Winter.



He started at the bottom.



The man who's done
so much for pants is doing
more than pants. Tomorrow's
pants today, about $24.
A tunic that makes it,
about $18.
Both machine washable
doubleknits of
100% DACRON.® polyester.
At Abraham & Straus, B'klyn;
Chas. A. Stevens, Chicago;
Roos-Atkins, San Francisco.
Jack Winter, Inc.,
1407 Broadway, New York.

®REG TM DUPONT

Dynamic Design...
Soaring into the 70's



TWA'S 747 is the most comfortable and luxurious airliner ever designed: a winding staircase leads to the penthouse lounge; the seats everywhere are wide and deep and shape themselves to your spine. You will feel more like a pampered guest than a passenger. FLY ***TWA***'S 747.

Dashing, modern design...also reflected in DOMANI'S exciting new vintage white/wine collection, in a 100% *DACRON** polyester double knit. Pleated skirt and tunic top turnout (left), about $50**. The long cardigan jacket, piped with white (right), with pleats springing from the low-waisted dress, about $70**. Both turnouts also in white/bottle green. Sizes 8-16.

The shape of tomorrow by BAUME & MERCIER...eighteen-karat gold bracelet watch with a feeling of filigree (left), from the International Collection, $880. Fourteen-karat gold, hand-textured bracelet watch with the look of bamboo (right), $590. Both watches created by DAVID G. STEVEN.

**Prices slightly higher in the West. *DuPont Reg. TM.

Domani Knits at: Franklin Simon—New York City; Gimbels—Philadelphia; Nordstrom-Best—Seattle, Wash., Portland, Oregon; Sandra Post—Miami, Fla.; Walker-Scott—San Diego, Calif.; Mabley & Carew—Cincinnati, Ohio



For additional store listing, see page 50.

Domani Knits at: Marshall Field—Chicago, Ill. Burdine's of Florida Hudson's—Detroit, Mich.
John Wanamaker—Philadelphia Garfinckel's—Washington, D.C. Broadway Department Stores of Los Angeles



VOGUE'S READY BEAUTY

Morning becomes electric



DAVID MASSEY

An unwelcome rumour has been circulating that there actually *are* women who scamper out of bed in the morning with a song on their lips—cheerful, rosy, running over with good will and *joie de vivre*. But most civilized creatures need to be brought back to consciousness gently, and with loving reassurance. Being the very essence of civilized, Helena Rubinstein has had the flash and the flair to substantiate loving reassurance into something you can see and touch and put on your skin. It is called Morning Cream and has been formulated expressly to be used even before you raise your lovely head from the pillow. Morning Cream is petal-pink and of exquisite airiness and nobility of purpose—to help awaken your wan, slept-in skin to silky brightness. Dip your fingers into it, then smooth it over your face and throat. It all but vanishes—and with it, that crumpled, why-doesn't-everybody-go-away-and-let-me-be feeling. The High Command at Rubinstein tell us Morning Cream contains Exhilara, which may very well account for its delightful coaxiness. We should advise you to clear a permanent space for it on your night table—the jar is that fetching. It's all opaline romanticism, with Amor Omnia Vincit blazoned on its front and a golden cherub perched on its golden lid. If conquest is inevitable, we always think, relax and enjoy it.

(More Ready Beauty, page 88)

DOMANI

Knits available at these fine stores:

ALABAMA
Birmingham ..... The Parisian
ARIZONA
Phoenix ..... Phyllis De Trano
Tucson ..... Vicki Wayne
ARKANSAS
Little Rock ..... Pfeifer-Blass
CALIFORNIA
Bakersfield ..... Brock's
Fresno ..... Gottschalk's
La Habra ..... Damon's
San Marino ..... Damon's
Palm Springs ..... Walker Scott Co.
Ventura ..... Scott's Apparel
Vista ..... Anna Lou's of Vista
CONNECTICUT
Ansonia ..... Theresa's
Cheshire ..... Rae El Shop
New London ..... The Style Shop
FLORIDA
Daytona Beach ..... Ivey's
Winter Park ..... Ivey's
Orlando ..... Ivey's
Jacksonville ..... Ivey's
GEORGIA
Augusta ..... Cullum's
INDIANA
Indianapolis ..... L. S. Ayres
IOWA
Cedar Rapids ..... Armstrong's
KENTUCKY
Lexington ..... McAlpin Co.
Louisville ..... Byck's
MASSACHUSETTS
Fitchberg ..... Emily Shop
Worcester ..... Denholm & McKay
MARYLAND
Baltimore ..... The Hecht Co.
Langley Park ..... Ruth Rider
Silver Springs ..... Philipsborn
MICHIGAN
Ann Arbor ..... Wm. Goodyear & Co.
Birmingham ..... Davidson's
Dearborn ..... Tow Bari
Flint ..... Smith-Bridgeman Co.
Grand Rapids ..... Wurzburg's
Lansing ..... Lett's of Lansing
Lansing ..... J. W. Knapp
Lincoln Park ..... Fisher's
Pontiac ..... Alvin's
MINNESOTA
Minneapolis ... Dayton's (Town & Country)
MISSOURI
Kansas City ..... The Jones Store
St. Louis ..... Boyd's
NEBRASKA
Omaha ..... J. L. Brandeis
NEW JERSEY
Blackwood ..... Ann's Dress Shop
Clark ..... Nan's Fashion Shoppe
Ho-Ho-Kus ..... Priscilla Browne
Morristown ..... M. Epstein, Inc.
North Halledon ..... The Mannequin
Verona ..... Evensons
NEW YORK
Bellmore ..... Camille's Dress
Buffalo ..... L. L. Berger, Inc.
Fayetteville ..... Ellen's
Glen Oaks ..... Village Vogue
Hicksville ..... Arlene Levitan
New York City ... Edna Lee (Liberty Street)
New York City ..... Etienne Fashions Inc.
New York City ..... Dorothy Drew
New York City ..... Ruth Dress Shop
Oswego ..... M. J. McDonald & Co. Inc.
Rochester ..... B. Forman Co.
Syosset ..... Post & Co.
Syracuse ..... Flah's
No. Syracuse ..... Towne Set Inc.
White Plains ..... Sara's Fashions
Valley Stream ..... Cardinal Shops
NORTH CAROLINA
Charlotte ..... Ivey's
Greensboro ..... Paul H. Rose
Raleigh ..... Nowell's No. Hills
OHIO
Cleveland ..... Halle Bros. Co.
Cincinnati ..... Pogue's
OKLAHOMA
Tulsa ..... Brown Dunkin Co.
OREGON
Portland ..... Meier & Frank
PENNSYLVANIA
Braddock ..... Fashion Spear
Greensburg ..... Fashion Spear
Glenside ..... Nita Wasserman
Hatboro ..... Betty's Shop
Cheltenham ..... Morrville Clothes
Feasterville ..... Huntingdon House
Pittsburgh ..... Kaufmann's
RHODE ISLAND
Providence ..... Peerless Co.
Warwick ..... De Mill's
SOUTH CAROLINA
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TENNESSEE
Memphis ..... Freudberg's
Memphis ..... Goldsmith's
Nashville ..... Cain-Sloan Co.
TEXAS
Amarillo ..... Wrights c/o Blackburns
Arlington ..... Dale's of Arlington
Beaumont ..... White House
Dallas ..... Margo's La Mode
El Paso ..... Popular Dry Goods
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A permanent wave as natural as the rest of you.

The last thing a soft, pretty creature like you needs is hair that's any less soft and pretty.

The last thing you need is a permanent wave that leaves your hair dry, or frizzy or lifeless.

So Helene Curtis has invented a new wave called Take 3.

We won't go into the mechanics of it.

We'll just tell you that the secret's in a little bottle of something called Sta-Drops.

Sta-Drops give your hairdresser more control over the waving process than has ever been possible before.

Which means no more worries about over-processing, and the uglies it can do to your hair. You'll get soft, bouncy curls. Terrific new texture.

Body that will hold any set.

In other words, you'll get a natural look that's just as soft and pretty as the rest of you.

Take 3 by Helene Curtis

A professional salon wave.

BEAUTY CHECKOUT



The body facial: a touching story

Your eye is caught by the shine of the back's little wing bones, by the gleam of a collarbone, by a glittering shoulder, by a radiant leg upon which light dances smoothly. ...What gives them that almost erotic veneer? Care. Knowing care....As our mores change, our complexions become more complex, ask for help from head to toe. Different kinds of help.

Skin is skin, needs the same cleansing, moisturizing, protective care all over. However, the oil and moisture setup varies. The face has lots of sweat and oil glands. The chest and the back have fewer sweat glands. The sole of the foot has no oil glands. Like that. And *with* that in mind, Revlon has formulated a complete body facial, the Ultima II Bodycouture Collection....To the bosom they've paid particular homage with Breast Contour Concentrate. From ampules comes a non-hormonal, enormously emollient lotion to smooth and firm breast skin, and, with the help of a simple self-massage, to keep breast contour on the up-and-up, too. Dr. Earle W. Brauer, author of *Your Skin and Hair*, suggests two daily massage-exercises be done as follows with the lotion:

1. With lotion in right hand, gently massage across from centre of rib cage...up and around the outer curve of the left breast...up across the décolleté area. Repeat, using left hand for right breast.

2. Pour more into palm. With firmer strokes, again using alternate hands, massage across chest from middle of décolleté upward to shoulder in a diagonal "V" pattern....

Skin is as changing as the ocean, its cells shedding and regenerating to produce a new surface every 18 hours. To remove remnants of yesterday's complexion, Ultima II Body Buffing Lotion, a silky white business, sloughs away dry skin. After that the well-buffed buff gets caressed by Ultima II Soufflé Bodycreme, a rich pink whip to turn you velvet. For powerful finishing touches: Ultamist, a new feminine hygiene spray, and Ultra-Effective Anti-Perspirant. Latter is indeed so ultra-effective that after the first few applications you can miss a day or two and be quite smug about it. Keep in touch... Red-navy-and-green printed batiste shirt-robe ($80) and bikini ($40) by Ken Scott, of Orlon. At Bonwit Teller.

(More Beauty Checkout, page 60)

An Eye

(YOUR PLAIN OLD EYE)

For An Eye

(THE WELL-DRESSED NEW EYE)

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ROUND?



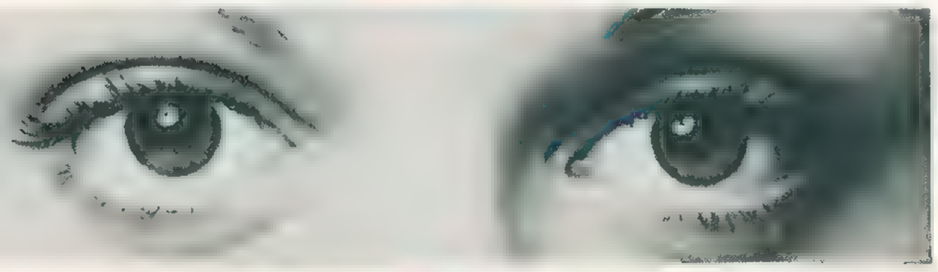
NARROW?



HALF-MOON?



TURNED-DOWN?



BIG?



SMALL?



SHALLOW-SET?



DEEP-SET?



TURNED-UP?



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Wear 1-2-3 or STANDARD MEDIUM



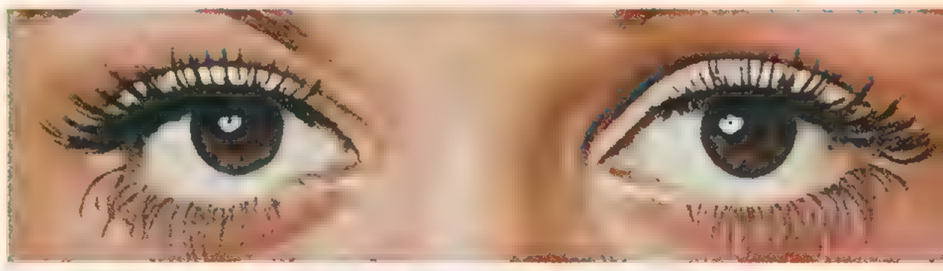
Wear HEAVY DEMI FLUTTERS or FLARED DEMI



Wear NATURAL SUNBURST or NATURAL HEAVY



Wear NATURAL HEAVY FLUTTERS or STANDARD SUNBURST



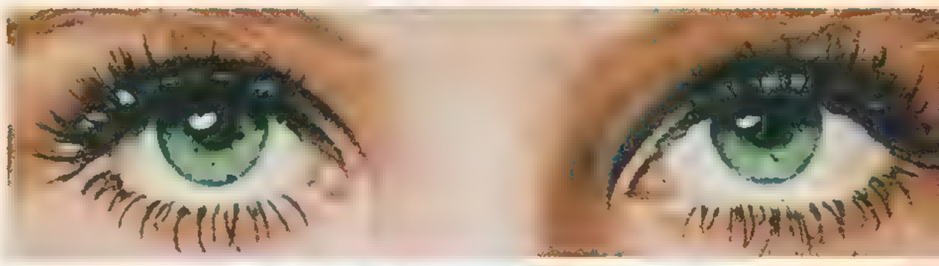
Wear NATURAL STARLITE or NATURAL DELUXE



Wear MEDIUM DEMI FLUTTERS or NATURAL MEDIUM DEMI



Wear SULTRY FLUFFS or NATURAL DELUXE FLUTTERS



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The glare-killers are man-killers now.

Listen. You know those famous shades? With the optical barrier that kills reflected glare? Cool-Ray Polaroid Sunglasses? Well, you ought to see them today. There are metal frames. There are huge shapes: rounds, hexagons, free-forms. You put them on, and they not only make the world look great to *you*. They make *you* look great to the world. That's right: the glare-killers are man-killers now! Get the sexy shades...Cool-Ray Polaroid Sunglasses. Then pick your man and see what happens. (Suggested retail prices: left, *Soul Specs*, $7. Right, *Social Eyes*, $6.)

The Sexy Shades... Cool-Ray Polaroid Sunglasses

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The skinny dip.

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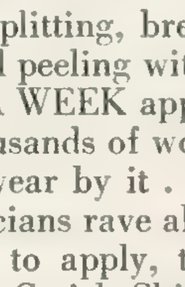
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BEAUTY CHECKOUT



BERRY BERENSON

About front: the tone to take

Independent suspension is a thing of beauty, as some superb bridges and not nearly enough bosoms attest. What to do about the latter when in need of a little lift? Know first: it's the muscles called pectoral that cradle, control, and otherwise uphold a good bosom, but only as long as they're firm and well toned. To this end do a couple of exercises that are disarmingly easy, effective, and quite a bit of fun in the doing. You do them slowly and evenly without the rush of activity usually associated with exercise. According to exercise authority Manya Kahn, whose breezy little workouts these are, you should breathe *in* as you begin the exercise, breathe *out* as you finish. And it is this interaction of alternately tensing and relaxing, this rhythmic coordination of motion and breathing that results in improved muscle tone. The deeper you breathe, the more oxygen you have to work with, the easier and more zippily goes the job. If you're the sort who has to gear yourself up to exercise, Miss Kahn suggests a lilting tune, preferably a groovy waltz to soothe the way. Put on the music and exercise. . . .

1 Standing with elbows at shoulder level, palms forward (as in picture 1), breathe in deeply. Push arms back keeping them straight and at shoulder level. Slowly stretch arms back and forth five times. Breathe out. Return to start and repeat several times.

2 Fold arms at elbows (as in picture 2). Breathing in, unfold arms and swing them back at shoulder level as far as possible. Breathe out and bring arms back to starting position. Repeat five times.

3 Press hands together at neckline (as in picture 3). Breathe in. Let go and bring elbows straight out to shoulder level. Rotate elbows five times. Breathing out, return to hand-pressing position. Repeat several times. (More Beauty Checkout, page 82)

Each holds a love story even before it holds a drop of perfume.



Chant d'Arômes tells the story of a gentle era. It was a time when lovers used the flowers of the field to carry messages they were too shy to speak.

Mitsouko tells of love lost. She was a Japanese maiden. He was a British officer. Mitsouko is the story of any love that can't happen but happens just the same.

Vol de Nuit recalls an heroic night flight. It is a tribute to the kind of man who is compelled to conquer the unknown. And to the woman who is compelled to love him.

L'Heure Bleue is the story of the "blue hour", the quiet time of the day when everything slows and softens. No one ever seems to fall out of love at L'Heure Bleue.

Shalimar is a garden of love; the gift of a shah to the young wife he adored. The story of Shalimar is a legend. The story of Shalimar is true.

Guerlain.





Pamper yourself!

Are you getting a little tired of the nuisance of do-it-yourself hair coloring? There's a lovely alternative. Visit your beauty salon. Relax. Let your colorist worry about covering the gray, about overcoming dullness, about achieving the tone you want—without ifs, ands, buts. With years of *professional* training and experience, with the aid of Roux *professional* colorings, your hairdresser can give you an eye-opening experience. Possibly the loveliest of your cosmetic life!

Let your hairdresser color-style your hair with

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Is the bra dead?



For half the women in America, the bra is something with straps that gouge into shoulders.

Something that rides up in the back so that it sags in the front.

Something to be tugged at, and adjusted, and despaired over.

It may seem strange to hear a bra maker admit this, but we wouldn't blame these women if they tore off their bras and buried them someplace.

But shucking their inhibitions and their bras isn't the answer. For both health and esthetic reasons.

The real answer is disarmingly simple.

A bra that fits.

Such a bra would get its uplift from the design and structure of the cup itself. Which means that the straps don't dig into your shoulders, because their only function is to form and smooth the top of the cups. Which means that you don't have to shorten the straps to get uplift. Which means that the back doesn't get pulled up and the front doesn't sag. (Which is what made you shorten the straps in the first place, remember?)

Such a bra would have been tested originally for comfort on live models. (Plastic mannequins can't say "Ouch!" if something pinches.)

Such a bra would match the original design exactly, with no variation. Whether you buy it today or a year from today, a 34B is always precisely a 34B.

Bali is such a bra.

A couple of minutes in a Bali and we'll have you convinced that at least one bra deserves to live.

Bali

PANTENE® TOTAL HAIR CARE. FOR TOTALLY BEAUTIFUL HAIR.

You probably think you treat your hair nicely. But do you?

1. *Do you brush your hair 100 strokes a night?* If you've got oily hair, you shouldn't. Brushing stimulates oil glands. Great for dry or average hair, though. Makes it glow.

2. *Do you brush briskly?* You shouldn't. Treat your hair gently as though it might break. It might! Use a natural bristle brush. Yes, they're expensive. But in the long run you'll save something: Hair.

3. *Do you shampoo faithfully once a week?* Do you think your hair gets dirty on schedule? Shampoo it as often as it tells you it wants one. Use an un-soapy shampoo (soap is dulling and drying). Lather only once (two times can make hair less manageable). Use SHAMPOO DE PANTENE and you get a one-lather un-soapy shampoo that's rich with conditioners, too.

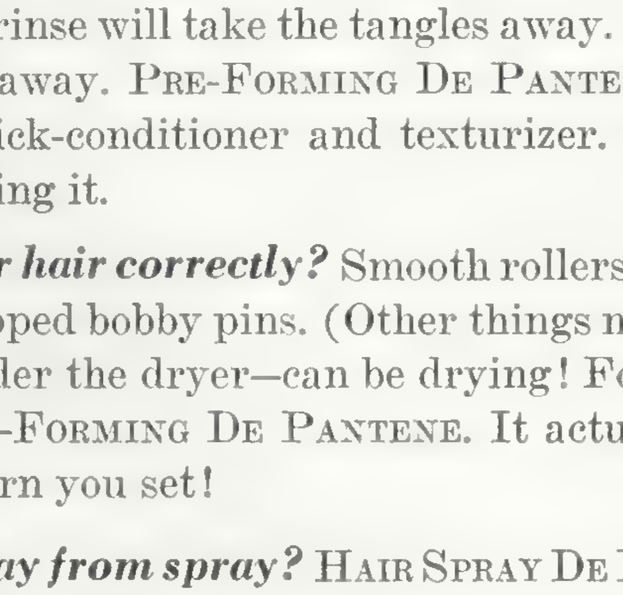
4. *Do you know what a conditioning treatment can do for your hair?* THE TREATMENT DE PANTENE can do wonders. Our unique Swiss formula* works proteins and other enrichers right into the hairshaft. Leaves your hair looking shinier, stronger, silkier. And more cooperative than ever before. Normal hair needs it once a month. (Or use it whenever your hair feels un-normal.)

5. *Do you confuse a creme rinse with a conditioner?* After a shampoo, a creme rinse will take the tangles away. It may also take body and texture away. PRE-FORMING DE PANTENE is something else. A unique quick-conditioner and texturizer. Untangles your hair without undoing it.

6. *Do you set your hair correctly?* Smooth rollers, single-pronged clips, or rubber-tipped bobby pins. (Other things may cause breakage.) Too long under the dryer—can be drying! For a long-lasting body-building set—FORMING DE PANTENE. It actually forms each hair into the pattern you set!

7. *Do you stay away from spray?* HAIR SPRAY DE PANTENE is actually good for your hair. Because its holding ingredient isn't sticky or drying. And because it adds more conditioners with every spray.

Total Hair Care from Pantene. Five precious products. *Each made here with our unique Swiss Conditioners. Each made to reinforce all the good the others did. In special formulas for different hair types. Now. Go do something nice for your hair: PANTENE.



HAIR DE PANTENE: TOTALLY BEAUTIFUL HAIR.

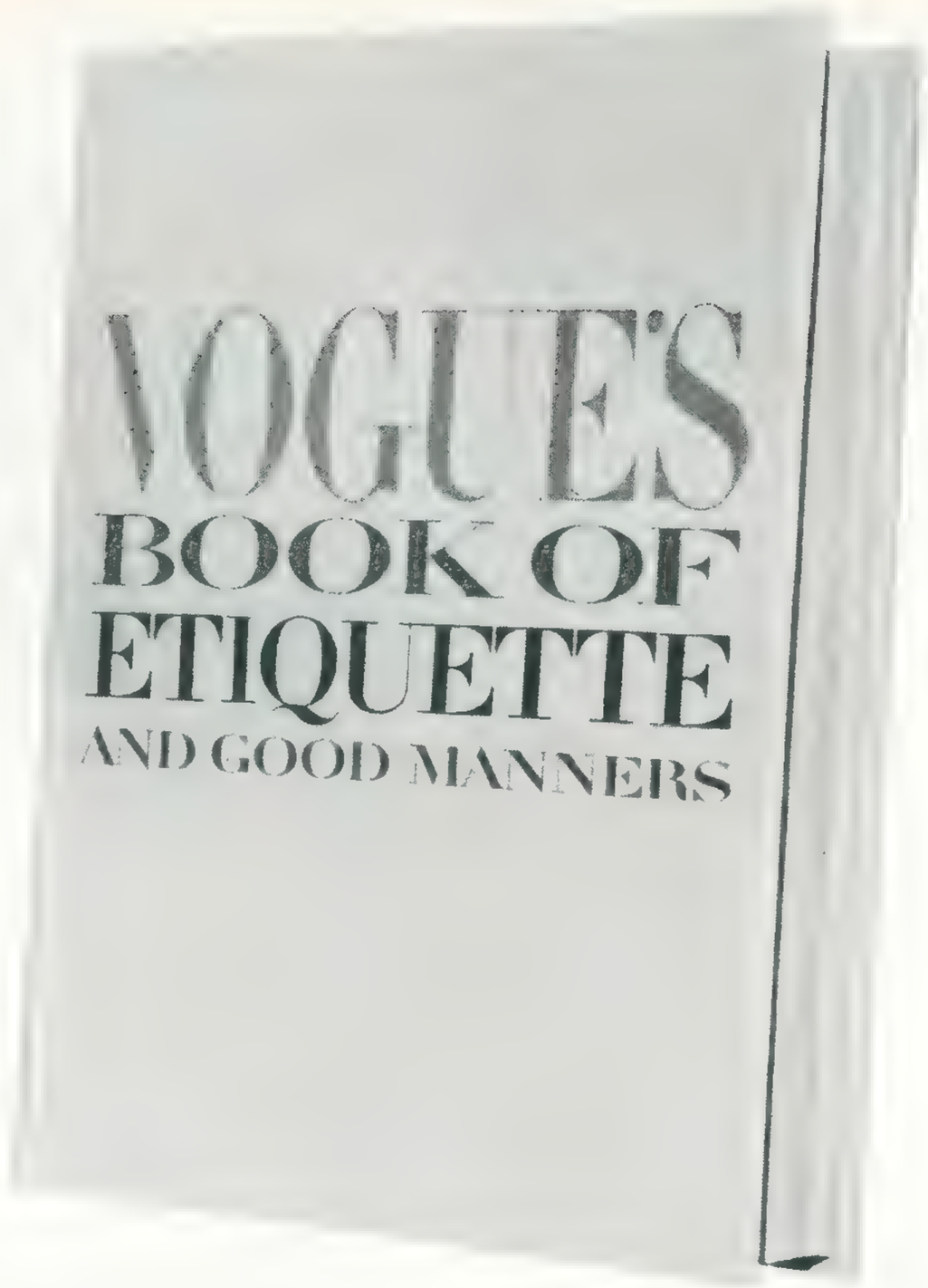
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Dramatic changes in our world have affected manners. There is more equality between men and women, more traveling, moving, interest in other religions and customs, variety in available foods. There are more people. Money is more evenly distributed. There is less space and privacy, less service.

As a result, woman's role today is more complicated and demanding than ever before. She needs a guide that is really modern and worthy of her, that can give her direction, acceptance, and—finally—distinction in whatever she undertakes as a wife, mother, career woman, hostess, cook, fund-raiser, taste-setter...and on...and on.

This brand new, entirely revised edition of Vogue's Book of Etiquette and Good Manners concentrates on the attitudes and social procedures that have authentic value today, recognizing that to be worthwhile, manners must be useful and up-to-date. It is definitive and democratic. It carries the prestige, dependability, and foresightedness of a magazine that has been *the* recognized authority on taste for the last 75 years.

Here is a guide you can rely on in the midst of change. It champions new manners and forms when new ones are more useful, and explains in detail those traditional procedures that are still valid and enduring. You will need this book on a thousand occasions...whether you're entertaining for two or two hundred...arranging a wedding or giving a surprise party... serving sangria or burgundy...moving or traveling...living alone or sharing an apartment...meeting a blind person or helping a cripple...writing to your son's brand-new fiancée or your senator ...speaking in public...furnishing a house...raising money for a cause...introducing a celebrity...applying for a job...using an expense account...borrowing from a friend...facing an emergency...accepting a formal invitation...eating a lobster.

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In San Francisco on August 1, 500 women took off their bras in protest.

Should you have been among them?



Probably the strongest feeling most of you have about any anti-bra movement is one of embarrassed confusion. Everyone seems to have an opinion, and nobody the facts.

Well, we at Peter Pan are going to try to set you straight on this whole business.

We're not going to tell you to wear a bra. And we're not going to tell you not to wear a bra.

What we hope to do is clear your head about a few things so you can decide what's best for yourself.

The feminists say, take off your bra.

Supporters of women's-liberation movements will tell you the bra symbolizes everything that's anti-female in our male-dominated society.

A shackle some man thought up to keep you in your place and under his thumb, a weapon used to exploit the female consumer.

Take it off, they urge, and let the woman in you rise and conquer the puppet you've been.

The designers say, take off your bra.

Today, the people who dictate fashion styles and trends are all for a body that's clean and natural looking.

The extreme designer decides on the perfect body shape and then creates for it. If you don't have the body he has in mind there's not a lot you can do about it. But there's a lot most of you are willing to try. And he'll tell you that by wearing a bra you're going to totally destroy the drape and the look of his latest work of art.

The moderate designer is less of a radical and more in tune with American women. He won't tell you to go braless, but he will tell you to take off that bunchy push-up and push-out bra you've been wearing because it just doesn't work under his fashions.

What does your body tell you?

But before you take off your bra for good, take off your bra and take a good look at your body.

Now, if your body is super firm, if you've got well-toned muscles and the somewhat flat shape that drove designers to their drawing boards in the first place, if what you have are the kind of breasts that are usually found only on a healthy young girl, and if you really think you look terrific, then you could go braless. Whatever the reasons, you've got the body. All you need is the guts.

But if you're like most girls, with a bustline that you think is too big or too little, or if you're OK but your breasts and your muscles just aren't tight enough, and if you really don't think you look so hot, then you probably couldn't go braless.

And if you're very self-conscious and embarrassed and uncomfortable, you probably wouldn't want to.

Do we have an answer?

We have an answer, but it will never satisfy the new feminists. Nothing we can come up with will.

But it will satisfy those fashion designers who are honestly aware of what your body's all about. And what your head's all about, too.

We've created the perfect body bra. To satisfy those of you who want a bra, and take care of those of you who feel you need one to gently shape and support. A bra that makes you look and feel like you're not wearing one. That has smooth, clean, uncluttered lines.

We call it Soft 'n Low.*

Soft 'n Low is not somebody's stripped down version of a number straight from the fifties. Soft 'n Low is a natural-looking bra that we knowingly constructed without a lot of bulky seams and overstitched embroidery and without padding and bones.

Because we're all for the natural look. And we're all for every girl having the chance at a great one.

Peter Pan's Soft 'n Low. The decision is yours.

Peter Pan We take your body seriously.

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That way, you won't remember a place you wanted to see when you're on the plane going home.

See Europe With A European.

The person who arranges your sightseeing is a local host. Since he's a European, he understands what makes the local people tick. And he speaks the local language. Fortunately, he also speaks your language. The first time you'll see him is when he meets you at the airport and takes you to your hotel.

Meet An American In Paris.

Incidentally, the ride to the hotel gives you an opportunity to meet the other people on the tour. One of the things people remember about our guided tours is how they got to know people from back home.

A Day In The Life Of A Guided Tour.

A typical day on a guided tour of Paris could be something like this. First, you have breakfast at the hotel from 9 to 10. At 10, a tour guide takes you to the Eiffel Tower.

A Walking Encyclopedia.

You soon discover that the tour guide is a walking encyclopedia. "The Eiffel Tower, built in 1889, is 1,000 feet high, and weighs 15,000,000 pounds."

Then he might recommend a restaurant for lunch. Like Fouquet's, and make your mouth water by describing their *langouste.*

Rest for a while on the ride back to the hotel. Because you'll be taken to the Louvre in the afternoon. And the Theatre National Populaire at night.

Champagne Taste On A Beer Budget.

A two-week TWA Bonus Adventure Tour like this would take you to Lisbon, Madrid, Paris and London. Prices start at $429.* Which includes air fare to Europe and between cities, hotels, private bath, breakfast, and basic sightseeing.

After you shop around, you'll realize that TWA tours give you a lot of extras without making you pay extra for them. (Maybe that's why our scheduled flights flew more people to Europe last year than any other airline's.)

Of course, this isn't the only guided tour we have. In fact, TWA has a Bonus Adventure Tour for you no matter where you want to go, what you want to see, and how much or how little you want to spend. To have someone take care of the details for you, see your travel agent or TWA.

By now, it should be obvious that a TWA guided tour is the best way to see Europe.

After all, people who are on vacation shouldn't have to be bothered with details.



*Includes 14/21 day Group Inclusive Tour economy air fare from New York. Price effective March 15, 1970.

THE BEST WAY TO SEE EUROPE IS BY YOURSELF.

The nicest thing about a TWA un-guided tour of Europe is that practically nothing is planned for you. Besides plane reservations, hotels, and transportation between cities.

You Don't Play "Beat The Clock."

A TWA un-guided tour is based on the idea that a person whose life runs by the clock all year long doesn't want a vacation run by the clock.

So we let you make your own schedule, with nobody telling you what to do.

Alone, But Not Lonely.

On such a tour, you'd be alone without being lonely. Because we've arranged for people to give you advice in every city. They can give you directions, tell you where to get a good meal, or help you rent a car.



The Law Of The Bus.

One of the things people remember about our un-guided tours is how they discovered places on their own. For instance, you might get on a bus and stay on until the end of the line. This is a perfect opportunity to meet the local people and practice the sentences from your phrase book. To get back, use the *law of the bus:* if you stay on long enough, it goes back to where you started.

A Typical Un-typical Day.

If you were in Rome you could take the CD bus (at the Piazzale Flaminio) to the Flea Market in Trastevere.

After you work up an appetite from bargaining, you could eat at La Cisterna, Alfredo's (their Fettuccine Al Burro is a knock-out), or Corsetti's.

Later on, you might like an evening of dancing at Cabala, if your feet hold out.

Cheaper Than You Think.

You can see these fancy places without paying fancy prices. A typical two-week TWA Bonus Adventure to Lisbon, Madrid, Rome, and Paris starts at $499.* Which includes air fare to Europe and between cities, hotels, private bath, breakfast, and the advice of a local host.

Of course, TWA has other tours that go all over the world. Your travel agent can help you decide which one suits you best.

By now, it should be obvious that a TWA un-guided tour is the best way to see Europe.

After all, people on vacation should have the freedom to see what they want to see, whenever they want to see it.

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It's nobody's business but ours. Del Banco

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DERMABRASE/35, with its Patented Applicator, was developed in concert with a leading Dermatologist. Used as directed—it has reduced, often eliminated excess oiliness, clogged pores, skin blemishes, such as whiteheads, blackheads.

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BEAUTY CHECKOUT

APRIL 1

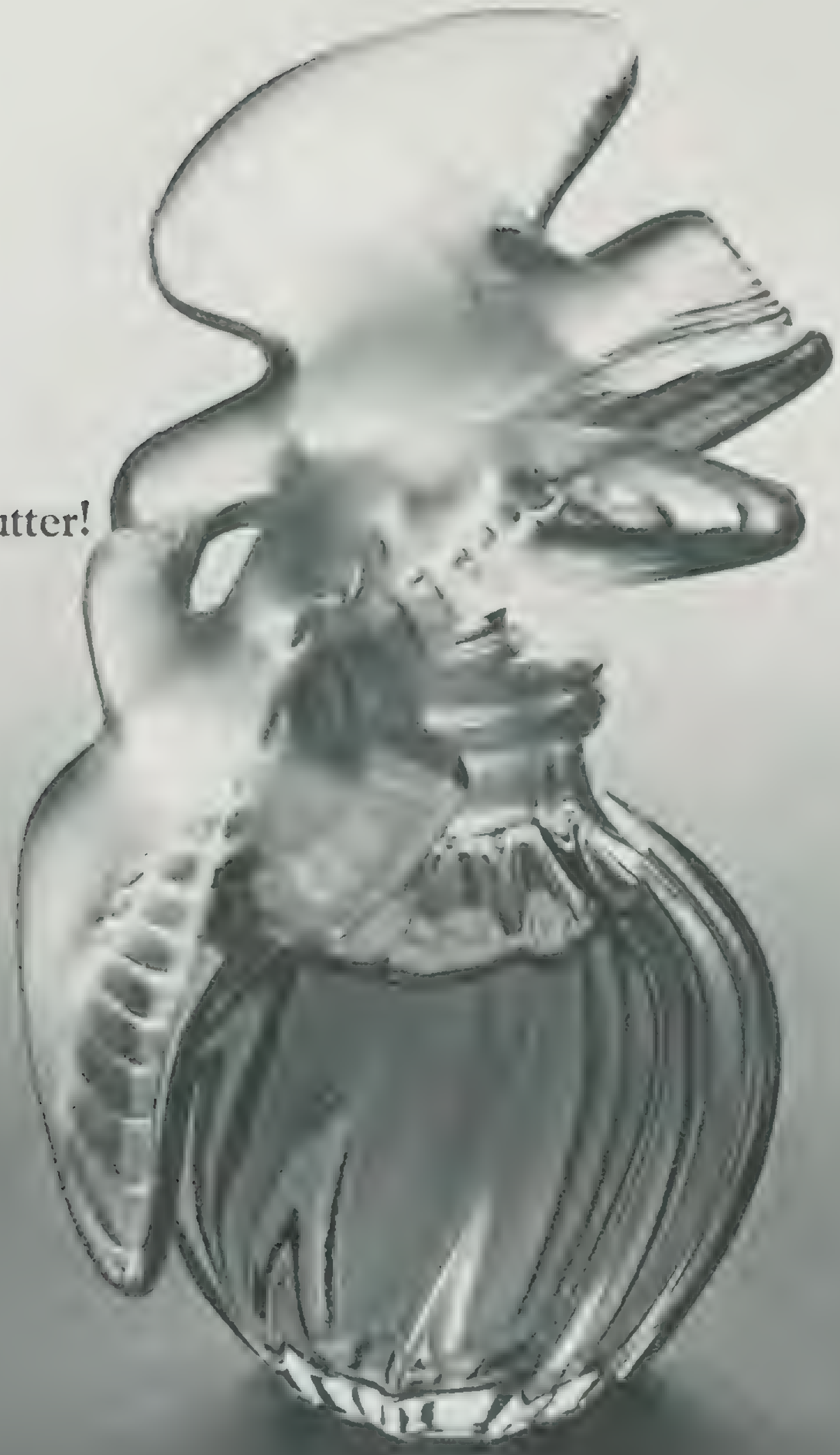
The foxy shampoo

For months, we've been admiring the uncommonly fresh and super-spirited hair of a well-known New York beauty. The hair itself is the colour of silver fox on ice. The cut is cagily simple, even all around, chin-length Sassoon. But the thing that makes the whole "do" so spectacular is its unvarying shiny fullness and lively, swooping swing. We asked the lady if she'd reveal how she does it. She did. Every morning or evening, she shampoos *partially*. To begin, she centre-parts her hair so that it falls in two arcs about her face. She combs all the face-framing top and side hair forward, then gathers all that's left behind the ears into a pony tail which she tucks under the tightest fitting shower cap she can find. (She buys a new cap bi-weekly, since the maximum elasticity of a cap in such demand seldom stretches beyond a fortnight.) The top-front-and-side hair left uncovered is then basin-laundered with L'Oréal's Asidoux—a special shampoo with built-in conditioners. With her hands, she irons her hair arrow-straight, pulling it from scalp to ends. Thereupon she weights the ends with small clips which keep ends on the taut path until completely dry. Result—hair that is always clean, lithe, and lively looking—the perfect natural frame for a very cunning face.

Where did you get those eyes?

Her eyes are really the blues, pure periwinkle, large and luminous like the sky over a Dakota wheat field. They are almost too lovely to be real and the truth is, they're not, not really. . . . The shiny blue blinkers that staggered us recently belonged to a fledgling model, and when we admired them. she confided they'd come in a little white box. "They're my eyes, but not exactly my colour. That's really a pale, watery blue. I look this way thanks to medium-blue coloured contact lenses. I imagine," she said, "that most models who need to wear glasses must wear contacts. How could you see cue cards or the director's waving arms when you do TV commercials, otherwise? You know how men are told to wear blue shirts on camera to cut the glare of the lights? Well, blue contact lenses do the same thing for a girl, but I do have to take them out every couple of hours under the hot lights of the television studio to give my eyes a rest." She explained that she'd started wearing contacts long before she became a model, when she was 15 to be exact, and is now something of an expert about them. Her first pair—they were the really expensive ones because the cost included examination, measuring, fitting, and such—were untinted. Her several blue and green ones, because they duplicate the prescription, each cost about a quarter of the price of the originals. . . . "They're fun—and terribly easy once you're used to them." She's so used to them that she applies all her makeup before their insertion. "I do everything—blue liner, blue shadow, false lashes, black mascara—the kind that never flakes off into my eyes—first. Then I make sure all the makeup is completely dry and just pop the lenses in and they go 'blunk' into place. I do this last so they don't get smeared while I'm working the makeup around my eyes. Incidentally, I use hypo-allergenic cosmetics now. I think they're a blessing to contact wearers who have to guard against aggravating their eyes anyhow. And I always remove the lenses before cleansing my face at night because I'm afraid they might become dislodged. Quite frankly, I'm afraid *not* to wear my lenses because I tend to squint and I might get lines." On the street she always wears tinted glasses over the contacts to protect them from sun, wind, and sundry soil. For these, hot pink is her current favourite. . . .

Cause a flutter!



L'AIR DU TEMPS the romantic fragrance by Nina Ricci, Paris

L'Air du Temps stirs up all the romance of Spring.
Take it lightly in eau de toilette, dusting powder, soap or skin-silkening Crème Parfumée.
Or take it to heart as pure perfume in a sculptured Lalique Crystal bottle.




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It took a gynecologist to invent Carefree Tampons

If you've always thought a tampon is a tampon and they're all pretty much alike, think again.

Think about a tampon that is so absorbent, a regular size absorbs more than the leading brand's super size.

Think how you are made internally. Then consider that a Carefree* Tampon works the way you are made. It expands in width only, not in length like ordinary tampons. It doesn't stretch out, flatten out, thin out inside you. Instead it fluffs up, plumps up to prevent seeping. And spotting. Or anything unpleasant.

Now think about the way you insert a tampon. With an awkward cardboard or plastic applicator. A problem to dispose of. And a fairly hit or miss affair when it comes to proper placement.

Not with Carefree. This tampon was made so that it doesn't need an applicator. A Carefree Tampon goes where it should go because you're in complete control of insertion. No guesswork. No need to fool with an insertion mechanism. And there's nothing to dispose of except the tampon itself.

Now, these are a lot of the reasons why you should start to use Carefree the very first day of your next period. Can you think of any reasons why you should not?

A gynecologist studied the tampon problem and came up with Carefree. You don't have to be a gynecologist to see why.



Carefree TAMPONS

Ask your gynecologist.

Carefree Tampons

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AN AMAZINGLY RAPID AND EFFECTIVE NEW WAISTLINE REDUCER

The Incredible New...

SAUNA BELT

GUARANTEED TO TAKE FROM 1 TO 3 INCHES OFF YOUR WAISTLINE IN JUST 3 DAYS OR YOUR MONEY REFUNDED

SAUNA BELT—the first really new idea in slenderizing in years produces sensationally rapid results in reducing the waistline—for men or women—and without the need for dieting. Unbelievable results like these—results which speak for themselves:

Margaret Page, Madison, Fla.: *"The very first time I used the Sauna Belt it took 2 inches off my waistline. It also took 2 inches off my tummy. I was thrilled and amazed."*

Susan Hobgood, Washington, D.C.: *"Using the Sauna Belt as directed, 3 days in a row (about 30 minutes each day), I lost a total of 3 inches on my waistline—1½ inches the very first day. My friends have certainly noticed the improvement in my appearance."*

Barbara Colby, Windsor, Calif.: *"My waist is 3 inches slimmer because of your wonderful Sauna Belt. I can now wear—and really look good in—the clothes I was going to give away just a short time ago."*

Mrs. M. Hahn, Mayer, Minn.: *"Using the Sauna Belt just 3 times a week reduced my middle by 4½ inches. When my friends commented on my shapelier figure and wanted to know my secret, I told them about your fantastic Sauna Belt."*



WHAT IS THIS SENSATIONAL NEW "SAUNA BELT"? The Sauna Belt is made from a special non-porous plastic material. It is completely different from any other belt on the market that makes waist reducing claims. The Sauna Belt is placed around your waist, directly against the body, and then by use of the special tube provided, the belt is inflated—just like blowing up a balloon. As the belt is inflated it will tighten itself around your waist and you will notice a snug, comfortable feeling of warmth and support throughout your waistline and lower back. After the belt is in place and inflated, you will then perform the two 'magic' waistline reducing exercises specially adapted for use with this remarkable belt. This will take just a few minutes and then you will relax, while leaving the belt in place on your waist, for another 20 minutes or so. That is all there is to it. This inflated belt is specially designed to provide resistance to the movements and to provide heat and supporting pressure to every area of your waist—back, front and sides—**and when you remove the belt—voilà!—a tighter, firmer waistline from which the excess inches are already beginning to disappear.**

HOW LONG MUST I USE THE SAUNA BELT? That depends on your goals—how many inches you want to lose from your waistline and the rate at which your body responds. Each person's body make-up is different, therefore the degree of loss will vary with individuals. It is recommended that you use the belt for a few minutes each day for 3 days in a row when you first get the belt and then about 2 or 3 times a week until you have achieved your maximum potential for inch loss. After that, for waistline maintenance, you can use the belt about twice a month, or as often as you feel the need. **Many, many people lose an inch or more the very first day they use the belt. There are those who have lost as much as 3 inches on their waistlines from just one session with this 'magic' belt.** The results from the Sauna Belt have been dramatic, to say the least, but whatever speed and degree of inch loss your particular metabolism allows you with this belt, remember this: **You must lose from 1 to 3 inches from your waistline in just 3 days or you may return the belt and your entire purchase price will be immediately refunded.**

NOTHING ELSE LIKE IT... AND THE PRICE IS ONLY $9.95. Nothing else that we have tested, nothing else that we have seen, nothing else that we know of can give the sensationally rapid results in reducing the waistline as does the incredible new Sauna Belt.

MONEY BACK GUARANTEE. We are so convinced that the Sauna Belt is the fastest, surest, most convenient, most comfortable, most sensationally effective waistline reducer ever discovered that we offer this unconditional Money Back Guarantee: **Man or woman, if your waistline is not 1 to 3 inches smaller after using the Sauna Belt for only 3 days, you may simply return the belt to us and your money will be refunded promptly and without question.** So if you want a trimmer, slimmer, firmer, tighter waistline and you want it now—send for your Sauna Belt today and discover what a remarkable difference it can make in the way you look and the way you feel. It will be the best investment in your appearance you will ever make.



1. Slip the belt around your waist—inflate—and you are ready to do your two 'magic' waist reducing exercises: 5 to 10 minutes.



2. After your exercises, you simply relax for about 20 minutes while keeping the belt around your waist.

3. Then remove the Sauna Belt. Your waist will already feel tighter and trimmer. Many persons have lost an inch or more the very first day.

SAUNA BELT INC., P. O. BOX 3984, Dept. V-3, San Francisco, CA 94119

Please send me ___ Sauna Belts along with complete easy to use instructions, including the two 'magic' reducing exercises. I understand that if I do not lose from 1 to 3 inches from my waistline in just 3 days I can return the belt to Sauna Belt, Inc., and receive my money back.

For each Sauna Belt and complete instructions I enclose $9.95.

Cash ☐ *Check* ☐ *Money Order* ☐ *(No COD's)*

*Woman: waist size*_____ *Man: waist size*_____

Name_____

Address_____

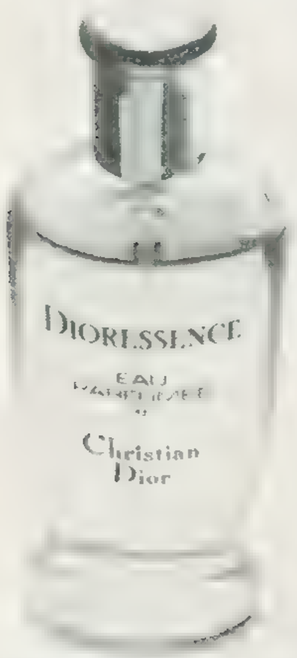
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Dior's sexiest little numbers.



1. Dioressence Bath Perfume. ● The sexiest, richest, smoothest, most concentrated, longest lasting Bath Perfume of them all.



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3. Dioressence Body Lotion. ● The sexiest, richest, smoothest, most concentrated, longest lasting Body Lotion of them all.

VOGUE'S READY BEAUTY

Extension, please . . .

Looking at the world through Aziza-coloured eyes has for years meant eyes that are the prettiest, the most natural, and, please, sexy. All due to Aziza's way with delicate shadows, mascaras, and such. Now comes an even more delectable collection of face makeup from these eye makers, one that's every bit as much fun, as fast, and as uncomplicated to use as the eye palettes. There's a Pre-Makeup Moisture Lotion to establish an even skin tone—in neutral, peach, or mint. Depends on what you need, as does the sheer foundation in five shades from fair to bronze, and the matte or translucent powder. More allurements, to make a lot more than eyes with, include a luscious sheer blusher on a stick and moisturized lipsticks with almost edible names—Iced Coral, for instance. It's sheer Aziza all over the face and see it in action—including new eye makeup so soft they call it SmokeRings—on page 150.

Masked ball

One of the small, satisfactory blisses of life is Instant Improvement, and in that territory the facial masque ranks high. Of course you can try a new masque every hour, since they exist in a bewildering and intriguing variety of consistencies, but you might like to settle down with a brand-new winner from Shiseido. It's called, simply, Facial Pack and is a fragrant pink gel that slips over your face and throat coolly and richly, then dries—after fifteen minutes—to a delicately transparent glaze. You peel this off briskly, uncovering a skin that feels fresh-born, taut, glowy, and ready to be praised. The Shiseido experts, all-knowing in the ways of matchless Oriental complexions, suggest using Facial Pack at least once a week, always moisturizing with oil or lotion beforehand.

Bouquet of blooms

Let's face it, being desirable and being under thirty are not irrevocably wedded. For one instance, an overwhelming amount of pow is exerted by an alluring skin at almost any age, doubtless what DuBarry had in mind when they launched their newest aid and comfort, the Moisture Petals Makeup Collection. Here is a talented quartet of cosmetics concocted with the same moisture-holding technique that makes long-loved DuBarry Petals Moisturizer lotion so protective. The new Moisture Petals group includes Translucent Fluid Makeup, a silky, see-through colour to put a delicate bloom on your face; Translucent Face Powder, an un-colour sheer; Translucent Pressed Powder to carry with you; and Blushing Powder, a vibrantly pretty compact with brush, blush, and a mirror on the outside.

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New! Wella Care Do.

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Now from Wella: Care Do, the first hair set with memory. Actually makes your hair remember the set from shampoo to shampoo. Set your hair with Care Do and it stays set. All silky and shining and clean. Wella Care Do texturizes and adds body, too. So if the wind blows, let it. Your Care Do set bounces back every time.

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Ask your hairdresser.

WELLA



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It's Free! No Contest to Enter! Nothing to Buy! Register Often!

Dear Hollanderizing: V-70

I'd love a "Bring-'Em-Back-Alive" Holiday!

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Zip_____ P.S.: Yes, I am over 21.

Register Before July 31, 1970!

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"THE GREAT WHITE HOPE" HITS THE MOVIES

BY ROBERT DALEY

Howard Sackler's play *The Great White Hope* opened in a small repertory theatre in Washington, D.C., to lukewarm notices and the applause of a few hundred people in December, 1967. It can be said that it closed in February, 1970, in Barcelona, Spain, as two men, one of them the actor James Earl Jones, and the other a six-foot-eight-inch heavyweight fighter, Jim Beattie, belaboured each other in a specially built ring inside a specially built stadium while seven thousand shirtsleeved, freezing Spaniards cheered, and tried to look like overheated Cuban fight fans.

The play might have lasted six weeks—its original run—and made money and reputation for no one. Instead, Hollywood stepped in. After that the play opened on Broadway, became famous, won the Pulitzer Prize, the Antoinette Perry [Tony] Award, and the New York Drama Critics Award as the best play of 1968-69. Sackler became famous and rich; Hollywood's *down payment* on the play was $550,000. Jones became famous and rich. His costar, Jane Alexander, became famous and less rich than the others, but not bad. (She and Jones both won Tony Awards.)

Spain's seven thousand freezing extras must have been dreaming of warmer weather, but the movies made every other dream come true. Trees even leafed in Barcelona in February which had never happened before in the history of the world. The leaves were plastic, and they had been hung there one by one by men working for Twentieth Century-Fox, but from a distance you couldn't tell.

This story began in New York, Christmas, 1967, a few weeks before the play was to close, possibly definitely, in Washington. Lawrence Turman, then forty-one, had just produced *The Graduate*. He had found and bought the book, raised the money, found and signed a rookie film director (Mike Nichols) and an unknown star (Dustin Hoffman). He had shaped the screen story and then agonized over every creative and financial decision. It was his film and the money now pouring in was his money.

In New York that Christmas he was vacationing. He heard about *The Great White Hope*.

Turman said: "I don't read many things. I'm only interested in American material. It's true that love is love everywhere and that pain is pain everywhere. But I'm only interested in subjects or characters that reflect the life that I lead or observe."

The Great White Hope is based on the life of Jack Johnson, the first Black heavyweight champion, and of his white mistress and on the efforts of society to crush both of them. Hearing only this much, Turman became excited. Back in Los Angeles, he called the agent, read the playscript, and began negotiations. He had never seen the play, and perhaps never would, for in Washington it soon closed, and no other productions were scheduled at that time.

"I'm not the only guy with radar out scanning," he said, and named other directors and producers interested in the property. For an unknown play, the price went so high that Turman refused to mention the figure. In the next breath he defended the price as small in comparison to the overall budget.

As soon as Twentieth Century-Fox bought the play for Turman's company, Turman began calculating. He had no choice of screenwriter or star—Sackler and Jones came with the sale. He began to have work sessions with Sackler. He wanted the play shortened, tightened, and in small but important ways reshaped. He had never seen it. "It was closed. There was no way I could see it."

Turman met Jones after four months. Because of Sackler's commitment to Jones, this almost unknown Black actor was to be the star of Turman's multimillion-dollar production, and Turman had yet to meet him. "He's a remarkable man. I don't know that I've ever met anyone as thoughtful, as selective. He gives a considered response to almost everything. And when you ask him something, he relates to you. I live in a world where half the people are looking over your shoulder. He's a fabulous man."

Meeting Jones, on whom so much rode, Turman felt no more fear "than when I meet everybody else. Wonderful slip. I meant to say anybody else." Much later, Turman saw the play six times in New York. "Jones just washed over me."

The play became an enormous hit, and Turman admits that this gratified his ego: "I picked well." At the same time he thought: Now if I can just avoid making the picture, I'm a big hero. Instead, I have to go on the firing line. If the picture flops, I'm a bum. If it's good, well, it came from a good play.

This interview was in a trailer parked beside the Barcelona railroad station, at three in the morning during a lull in the filming of the play. Inside, the signs had been changed to read Budapest, and now Turman and I watched one of the great scenes of the play pass onto film.

(Continued on page 92)

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"Hit me in the belly, a big giant of a man like me"

The quai is deserted except for a few refugees in the background, Jack, his white mistress, and his trainer in the foreground with their luggage. Outside guns rumble, for World War I has started. Jack is on the run from Mann Act charges, he can't get fights, his money is nearly gone, there are no more trains leaving. They've been waiting all day and all night.

The corrupt promoter Pop, played with watery old eyes by Chester Morris, comes on and offers Jack a reduction of the charges and money in exchange for throwing a championship fight to a white fighter. Jack shoves him to the pavement and declares that he will go to Mexico and sit on the line waving his championship belt shouting: "Heah ah is, heah ah is, heah ah is."

In the play, James Earl Jones said these lines while backing up toward the rear of the stage. There was almost no scenery. On film, there is that enormous old railroad station for a backdrop, and, as Jones shouts "Heah ah is" at the top of his lungs, he comes toward the camera shadow boxing the air. As he goes on shouting, the camera recedes from him so that he becomes a miniscule figure in a vast empty railroad station, beaten by an unseen opponent, unable even to fight back, unable to do anything except scream his own identity: "HEAH—AH—IS. . . ."

After being run out of the United States, Jack Johnson (Jack Jefferson in the play) turned up in Paris, Budapest, Berlin, Mexico, and finally Cuba where he lost his title to Jess Willard, the White Hope. In the film, Barcelona is the backdrop for all these places. The next day I went to the disused Stadio Olympico which had been changed over to resemble the Havana racetrack as it was set up for the Johnson-Willard fight in 1915.

About two hundred men, working about two months, had constructed three sides of a boxing arena. The fourth side was the existing grandstand. In the ring, Jones and Jim Beattie practised their punches. Their fight would be the climax of the film. In the play, all fights took place offstage.

The climactic fight had been choreographed punch by punch by Mushy Callahan, a flat-nosed welterweight from forty years ago, and by Beattie. At first, Beattie and Jones punched in slow motion, learning the sequences. Week by week their punches got faster until both could throw punches, none of which landed, at full speed. The sequence is as inflexible as steps in a dance.

It was cold, under fifty degrees. In the ring the two actors wore street pants and sweat shirts and boxing gloves. They punched and they sweated, and sometimes they stopped and decided to change a punch or a sequence of punches. Beattie was the teacher, Jones the learner.

"I think here," said Beattie, who is a good deal more intelligent and articulate than fighters are supposed to be, "you should hit me in the belly. A big giant of a man like me, the people expect that. They like that." In an aside, he added: "In eleven years in the ring I think I got hit there four times."

Jones laughed, but tried the new punch. He was a bit afraid of it, for it hadn't been rehearsed and he might not pull it in time, actually socking Beattie.

"You can hit me, James," said Beattie. "It won't be a big deal."

Billboards and signs surrounded the arena, selling products popular in Cuba in 1915. High up in the grandstand, a thousand pasteboard spectators looked on. They seemed to be enjoying the fight, but they neither moved nor clapped.

There were butane-gas heaters at each corner of the ring, and a workman read the temperature off a thermometer hung there and lighted the four heaters. Behind one of the grandstands, an unseen workman began to sing flamenco. His unaccompanied voice rose wailing into the afternoon air, and we were back in Spain, not Cuba. In the ring, the two actors punched on. Later I learned that when the fight was filmed, a good many of the punches were real.

In his suite in the Diplomatic Hotel, the film's director Martin Ritt studied an architect's diagram of the ring and stadium. He scrawled notes to himself all over it. Cameras here and here. Reporters here. Jack's corner. The Kid's corner. He had been thinking about the fight for a month, and he had three more days' thought before he must film it.

Ritt is fifty, a medium-sized chunky man who wears overalls at all times, though they are custom-made overalls with his monogram on the pocket. He speaks plainly. He is the director of *Hud*, *The Spy Who Came in from the Cold*, and twelve other films, most recently *The Molly Maguires*. The first time Larry Turman talked to him about directing *The Great White Hope*, Ritt hadn't seen the play. This was at the net while playing tennis at the Riviera Tennis Club. It was a year after Turman acquired the play and nine months before shooting. Ritt went to New York to see the play.

He said, "It's very difficult to make a play into a film. If it's a good play, it was created in the heat of a certain form. When you try to wrench the form, you have to be very careful that you don't destroy the heat."

Normally Ritt produces his own films. He agreed to work for Turman because Turman is a friend, because the story seemed to him "pertinent to our times," and because so much of it seemed "purest gold."

I met Jane Alexander on the Avenida José Antonio. She was shopping for boots, so we strolled along. She knew three words in Spanish (*trenta y ocho*, which is the size of her foot) and the location of every shoe shop in Barcelona. It was a long stroll. Later in her suite at the Ritz we sipped beer and she said that the bedroom scene was her favourite in the movie.

"It is so joyous. It's the best love scene I've ever been in."

Onstage Jane wore underpants, she said. On film, and it took four days to shoot this scene, she did not; Marty Ritt was afraid they might show. Jane laughed and said, "That's all right, Jimmy and I are good friends."

The presence of all the technicians did not bother her: "The lights were all around up above us, and it created a feeling of great isolation. It was beautiful for us in that way."

Jane was the last of the principals to be signed. This was almost a year and a half after Turman had acquired the play. Jane thought some Hollywood actress, probably Joanne Woodward, would get the part. Jane had all but given up hope. (In California, Turman had always wanted Jane, but Fox executives kept demanding he screen-test her. Turman kept telling them: "If I show you a test you'll say she won't do, and I want her." Turman held out and at last got his way.)

The next day, in Ciudadela Park, I watched a scene shot that was not in the play. On Broadway, the stage was dark, and then lights came on and we watched the bedroom scene. On film, this will be preceded by Jones and Jane walking through the woods with their arms around each other.

It was a short scene, and silent. They walked towards us, their arms around each other. Jones apparently was telling her a funny story. He leaned back against a tree. When the story was finished, Jane laughed, and then she kissed him.

That was all. But it came off indescribably tender and moving, and I said to the makeup man next to me: "They are so fond of each other, and it shows so much."

He answered: "They are and it does."

When this scene was over I wandered around the park gawking at all the trees with

(Continued on page 94)



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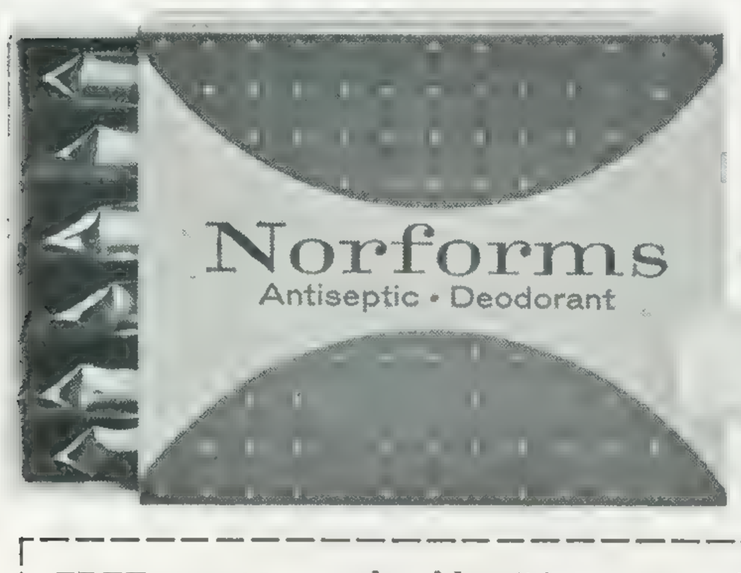
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"It's so joyous . . . the best love scene I've been in"

plastic leaves stapled on. I made a note in my notebook: These leaves may fall, but they'll never turn brown. But I was wrong, for a little way off prop men were spraying brown the plastic foliage of other trees, because an autumn scene was soon to be shot. Turman came up and pointed out that the towering cypress trees were not cypress trees at all, they were palm trees. The fronds on top had all been cut back, and cypress trees that were cut down somewhere else had been tied to the trunks of the still living palm trees all the way up, because this was supposed to be Berlin, and there are no palm trees in Berlin. Turman said to me: "That's Hollywood. Bob. All it takes is time and money."

In the play, there was a scene in which Jack was hustled into his dressing room in Paris, and then out again fast. He had apparently beaten a French fighter to a pulp. He and his handlers had to scram. They couldn't even wait to be paid.

It was not a bad scene on the stage. On film it will be preceded by forty-five seconds of a fight during which James Earl Jones does beat another man to a pulp. The French fighter was played by Jack Driscoll, a heavyweight who has obviously been beaten up many times. His speech was slow, and he thought a long time. He was not a good fighter, but he is a great actor. The rehearsal of this forty-five-second beating at the hands of Jones looked so real it was almost obscene. One wanted to look away. Watching, Marty Ritt was as moved as I was. I asked, "How many fights did Driscoll have?"

Ritt answered. "I don't know, Bob, but he didn't win many."

This scene was filmed in an ornate exhibition hall, the Sala de Actos. Grandstands had been erected so that it resembled the Vel d'Hiver in Paris about 1914. The place had no heating. Actors sat around butane-gas burners studying their scripts. There were paper coffee cups on the burners. It was ten degrees colder inside than out. I asked myself how the Spaniards kept the place so cold.

In the ring, Driscoll rehearsed with Mushy Callahan. Ritt began shouting something at Callahan, who caught a few on the ear when young, and who doesn't hear well. Callahan plugged in his hearing aid, listened, then resumed "beating up" Driscoll. In a ringside seat, James Earl Jones watched this, then said quietly, "I'd rather be a champion actor than a champion boxer." He described watching a middleweight fighter be killed the preceding week. "Killed, right here in Barcelona. His face went blank and they took him off on a stretcher. and the next day we read that he had died."

After a moment, Jones began to talk about the play's opening night in New York, his finest experience in the theatre. The movie sale had been made and he knew he would play the rôle on film. The same cast had done much the same play in Washington almost a year before. They weren't worried about critics at all. "I was able to appreciate all the truly exciting things about a moment like that without that hysteria you usually have on an opening night. The play had already, in Washington, done certain things for me as an actor. For instance, I got married that winter. I felt that I could make it as an actor.

"I was still an apprentice actor. I had done about forty plays, mostly Off-Broadway. But this was the first time I applied what I had learned in Shakespeare and Off-Broadway and in workshops to a character who demanded everything I could do. It was like bringing together all the training, all the experience I had had. I felt, okay, I'm ready. I'm a pro."

Preparing for the play, Jones

(Continued on page 96)

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THE GREAT WHITE HOPE (Cont. from page 94)

researched everything he could find on Jack Johnson. Preparing for the movie he not only studied Johnson's fighting style, which he would now have to enact, but he also demanded to be hit ("not too hard at first") during gym workouts so that he would know what it was like to take a punch, to take many punches: "The film has given me the chance to establish Jack as a fighter."

There were long talks with Ritt about movie makeup. "Was Jack Johnson bald, or did he shave his head, and what should be our attitude about that?" (Jones had his skull shaved every two days, and when I asked him was he looking forward to not being bald after nearly three years, he said sadly: "Oh, yes, but do you know something, it's going to come in grey.")

Ritt and Jones talked about colour, for "Jack had all African blood," whereas Jones's great-grandfather was white. "We discussed should I use makeup. I decided that with all the fight scenes and action scenes, we would have a helluva problem with costumes and sweat, so I just better go into the sun. I spent two weeks in Mexico before we started shooting getting tanned down."

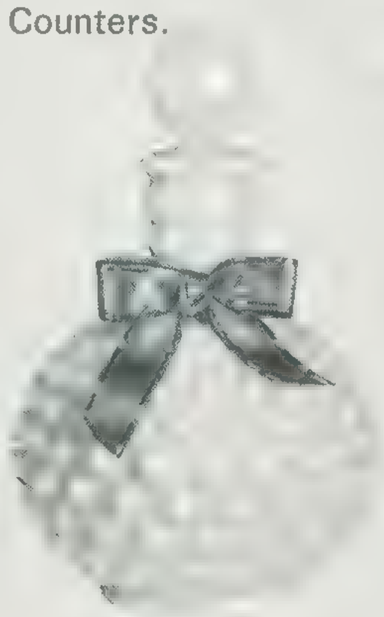
Before *The Great White Hope* started, James Earl Jones had sometimes said that he was a Broadway actor, and always would be. Now his thinking has changed: "I don't care if I ever go back to Broadway. More people see a film, right? If what you have is worth seeing, you want everyone to see it. As a total experience, I think that watching *The Great White Hope* was special, the nights that the play worked. But it varied. The film will be a set piece. Everybody will see the same thing. I think people will think of the film when they hear the title, not the play. I think the film will be the definitive *Great White Hope*."

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VOGUE'S NOTE BOOK

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ERICH HARTMANN

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VOGUE'S NOTE BOOK

OLD AND NEW ELIZABETHANS AT THE TATE

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With gigues and gavottes sounding through the galleries, over five hundred people swarmed into London's Tate Gallery for the opening of "The Elizabethan Image, Painting in England from 1540 to 1620." Dinner started with cockles, mussels, whelks, and ended with orange syllabub, celebrating perhaps the most brilliant assemblage of English Renaissance art objects since Gloriana's reign.





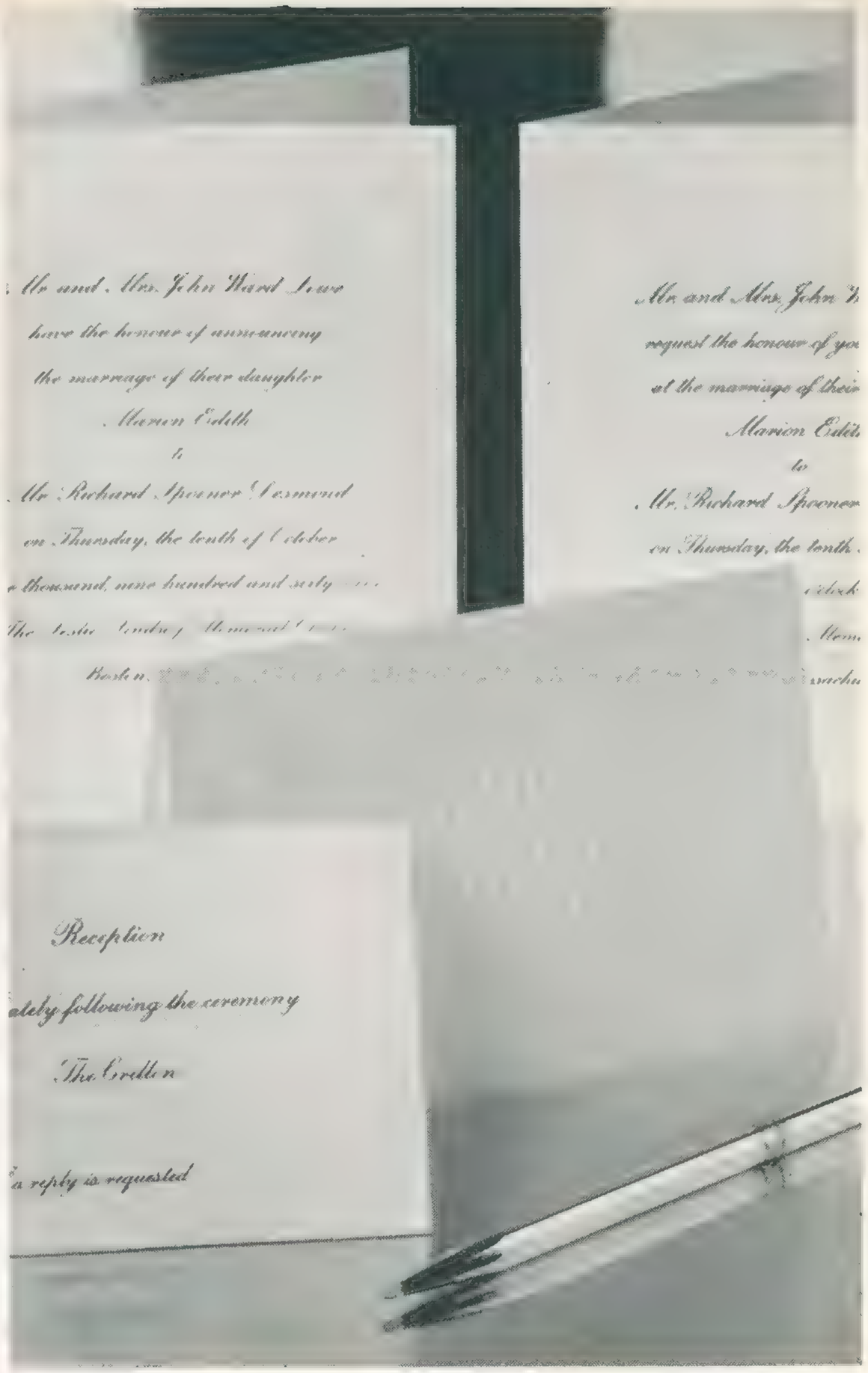






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VOGUE'S SPOTLIGHT

Movies

BY ANN BIRSTEIN

Anne of the Thousand Days, "*creaky*"

Before I saw *Anne of the Thousand Days*, I was almost ready to apologize to Richard Burton for any unkind thoughts I might have had about his acting. Now I would like to apologize for any kind thoughts. The spirit and general artistic level of this historical chronicle are perhaps best summed up on my parchment-like program, which states that it took Hal B. Wallis, "one of the world's top independent film producers," about a year longer to assemble the film than it took Henry VIII to get his divorce from Catherine of Aragon. There isn't too much to do with this kind of mentality except let sleeping kings lie; but since this wasn't done, maybe a few cruel details are in order.

In title at least, the movie derives from the Maxwell Anderson play about the brief reign of Anne Boleyn, the clever wench who somehow manoeuvred Henry VIII into breaking with the Church of Rome and marrying her. Actually, it doesn't seem to have required too much manoeuvring because Henry as played, or toyed with, by a stout, bearded, and peculiarly flatheaded Richard Burton is constantly having to have things explained to him that the least dolt in his realm might be expected to know, such as that Cardinal Wolsey has lots of lands and castles, maybe more than the King, and that the Queen, Catherine of Aragon, is a Spanish princess whose nephew seeks to, et cetera. . . .

Oh, what creaky exposition. And how old it makes one feel, especially when delivered by Genevieve Bujold as Anne, a sweet enough child with a nice rolling French-Canadian accent, but whose idea of spirited defiance is to toss her head prettily and make a strange kind of twitchy moue with her mouth that's supposed to indicate scorn but looks more like trouble with a shifting bite-plate. Not that this daunts Burton, who, glittery-eyed, continues to deliver himself of such lines as, "I am the King of England. When I pray, God answers." A further casualty of this drama—I won't even mention such matters as political history, church schisms—is Irene Papas as Catherine of Aragon, a beautiful actress elsewhere but here suitably shrouded in black. I suppose what I resent most is the violation of my youthful memories of Maxwell Anderson. Could he have been *this* bad a playwright? Please, don't anybody answer.

Start the Revolution Without Me, "*nice*"

This film, on the other hand, is at least a deliberate farce, which either makes it much funnier than *Anne of the Thousand Days* or, if one is looking for black humour, much less funny. A spoof on the French Revolution, it, too, uses every historical cliché in the book, except this time on purpose—twins switched at birth, clandestine amours, plots against the crown—all going slightly amok. In the end, *Start the Revolution Without Me* isn't as hilarious as it thinks it is; but it does manage to get in some nice things on the way, beautiful sets and costumes and some fine actors having a great old time with their parts, most notably Donald Sutherland as one set of switched twins and Hugh Griffith as a sweetly dopey King Louis. But the best jokes are on the dazzling wordplay that usually accompanies a historical drama of this sort. For example, portentously delivered: "The brains of a chicken coupled with the claws of an eagle may well hatch our destruction." (See Henry VIII, *op. cit.*)



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VOGUE'S SPOTLIGHT
Pop Music

BY RICHARD GOLDSTEIN

Simon and Garfunkel, "nothing gauche"

Off in a corner can be a fine place to make a home for yourself, if that corner happens to contain a full cupboard, a clear patch of sky, and enough room to stretch out in peaceful contemplation. What happens to most good rock composers—if they don't burn themselves in the first votive flash—is just this process of semi-retirement. It's a gentle withdrawal, rather like a tide going out, and it's usually punctuated by the release of an annual album or an occasional motion-picture theme. But nothing startling, nothing gauche. To do that would mar the grace and elegance of an orderly departure, something no pensioner likes to risk.

I'll say this much for the latest Simon and Garfunkel album, *Bridge Over Troubled Water*—it doesn't come on anything like the gold-watch-and-testimonial routine. It's a sturdy, well-blended bunch of songs, sensitively produced within the confines of those little studio knobs, but it bears about as much resemblance to the mainstream of current rock as the treasury of Mario Lanza classics I received in the mail on the same day this album arrived.

There are some songs I'm especially fond of: I like what Paul Simon has done with "El Condor Pasa" (a Peruvian folk melody that is popular enough to be included on just about every anthology of South American music); his original lyrics may be a bit too mittel-European, but at least they aren't mittelbrow. "So Long, Frank Lloyd Wright" and "The Only Living Boy in New York" are well within Simon's métier of urban-whimsy songs, though they lack both the sharp edge of "Punky's Dilemma" and the flat ease of "Feelin' Groovy" ["59th Street Bridge Song"]. "Keep the Customer Satisfied" has a nice tinge of inner bitterness to it, and "Bridge Over Troubled Water," the BIG single, floats by on a CinemaScope melody and Art Garfunkel's richly ethereal voice.

But the most impressive thing about these songs is the tight fit between lyric and melody. Paul Simon has finally outgrown that aching "literariness" which put an adolescent pall over some of his best work. He's writing real songs now, and they go down smoothly, sit well, and leave you feeling stuffed and satisfied. Fine. But this is a retirement record all the same, an album by an established composer writing occasional music in the manner of an elderly poet writing occasional verse for his patron's birthday. The patron, in this case, is that vast audience for well-tempered profundity, and the poet has preserved enough of his self-awareness to speak knowingly of his current rôle:

> And I'm one step ahead of the shoe shine,
> Two steps away from the county line,
> Just trying to keep my customers satisfied,
> Satisfied.*

It's sad to listen to this album, remembering when Paul Simon's songs were less meticulously groomed but so much more enticing. It's sad but not too sad. After all, he's still writing well and still looking like a fit chipmunk. You know that his corner is light and airy. You know he's got plenty of room to stretch his legs around. And you know he doesn't worry much about social insecurity.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Southern California Scene

To a New Yorker, it often seems that everyone in California has seen too many movies. How else can one explain why the two newest, most expensive museums in the state—the Los Angeles County Museum of Art and the recently opened Pasadena Art Museum—resemble movie sets combining all the "futuristic" aspects of the modern styles? Pasadena's grounded flying saucer, for example, with its series of linked rotundas, is so obviously inadequate to the needs of displaying current art that one wonders how or why it ever got off the drawing board. Indeed, Richard Serra's recent exhibition of huge cut timbers seemed to exist, at least partially, as an affront to the nonfunctional banal formalism of the space-capsule-like room that housed it.

The strongest of the "Process" artists, Serra, who has done theatre events, operates between sculpture and performance. The principal elements, beyond a staggeringly dramatic image, in this massive, multi-part work, are Serra's stress on the viewer's awareness that the work had to be put together *sur place*, that it exists only for the occasion, and that a lot of old-fashioned proletarian sweat went into making it: a social statement, albeit oblique. At each side of the raised cement template, against which timbers were lopped off in thirds, were piles of sawdust, bearing witness to the artist's "act" of creation.

Perhaps the most interesting aspect of the work was that it proved this kind of art needs the context of a museum. Lying around outside, felled trees are just raw nature. Inside the museum, properly focused by Serra, they became a powerful sculptural experience involving texture, mass, and space.

In total contrast with Serra's studied hairy ruggedness was Craig Kauffman's equally studied casual elegance. Sharing the museum with Serra, Kauffman showed a variety of plastic works, ranging from early vacuum-formed reliefs with biomorphic images to recent hanging pieces spray-painted in pastels and bright tints. Of the new curved sheets those which aspired too much to become three-dimensional Rothkos, both in scale and palette, suffered from a case of mistaken identity. That they are three-dimensional paintings constitutes both the strength and the limitation of these pieces that make elements formerly belonging to painting—cast shadows, colour, light, reflections, shape—literal and actual.

At the La Jolla Museum of Art, an exhibition of Black art, arranged by students at the University of California at San Diego in a serious and scholarly way, traced the development of Black African art and its impact on white European artists. The second section was a history of Black art in America. Unfortunately, with the exception of draped and stained paintings by Sam Gilliam and elegant plastic sculpture by Fred Eversley, no current work of distinction was on view, although some of the historical pieces were surprisingly good. But the appreciable content of the exhibition was more than merely the pieces shown; it was the *real* work students were permitted to do, resulting in an exhibition of professional calibre. Responsible, informative, and fresh, the La Jolla Black art exhibition made the "Harlem on My Mind" exhibition last year in New York look like so much pretentious Establishment jazz.



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VOGUE'S SPOTLIGHT

Underground

BY JOHN GRUEN

Circo dell'Arte, "*canon of tricks*"

Every Sunday night at eight o'clock, the lights blaze in a run-down storefront at 261 Bowery, just south of Houston Street, New York: A performance has begun by the Circo dell'Arte troupe. There might be only two or three people in the audience but the show goes on. Seated on brightly painted bleachers, this miniscule public watches four boys and three girls performing the most complex and exhilarating circus acts, ranging from juggling, aerial gymnastics on trapeze, and unicycle bouts, to tumbling. In just under one hour, this show, often accompanied by rhythmic and resonant music, re-creates a magic usually reserved for the circus. The Circo, in addition, trains young people—actors, mainly—who have taken up the circus arts in order to develop further their sense of balance, the basic conditioning of their bodies, and their skill and dexterity in manipulating objects.

In charge of this operation is twenty-nine-year-old Hovey Burgess, a former circus performer, perhaps the only formal teacher of circus arts in the country. So successful and unusual is his approach that Burgess is on the permanent faculties of The Juilliard School and New York University and is a guest instructor at Sarah Lawrence College.

His courses are based on contortion, equilibrium, tumbling, and juggling. Within these circus idioms, Burgess seeks to bring out a new physical awareness on the part of his students. "If you strip away the cliché and stereotype elements of the circus performance, you find age-old forms that go back to the commedia dell'arte," he said. "The true grace of the body is found there, a whole range of physical characterizations becoming apparent, characterizations that many circus and theatre performers seem to lack. By teaching courses in circus acrobatics and in juggling, I try to instill an intense and untapped physical and spatial awareness in my students."

Burgess has been influenced by the Moscow Circus and Jerzy Grotowski's Polish Laboratory Theatre: "Theirs are idealized concepts of performance—and there is a purity and richness of expressiveness that cuts right through the taken-for-granted circus and theatre styles and methods." Burgess does not believe in specialization. He feels the circus performer -like the actor—should be able to do anything. Thus, all his students engage in most forms of the circus's canon of tricks.

Burgess's passion for the circus began when his father taught him how to juggle. Soon thereafter, he joined the Patterson Bros. Circus. then went on to work for several more small circuses around the country. He gave up performing professionally three years ago because, as he said: "I wanted to teach in order to improve the quality of the medium." Last summer Burgess and his troupe gave free weekly outdoor performances in Central Park in New York, attracting large crowds and collecting over $3,000 in small amounts from audiences. He spent the money buying new and diversified circus equipment to use in his Bowery storefront theatre. This charmingly put-together place, with its bright-yellow exterior, doubles as Burgess's private studio. On Sunday nights the polished results of his teachings are exposed, and the joyous and festive aura of the circus springs most engagingly to life.

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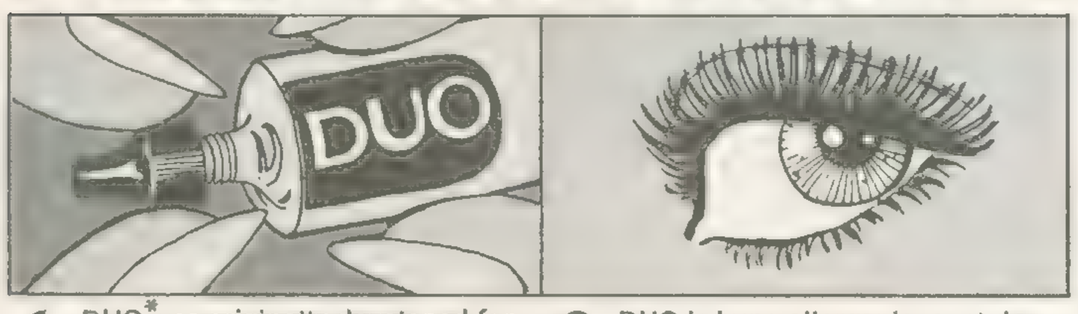
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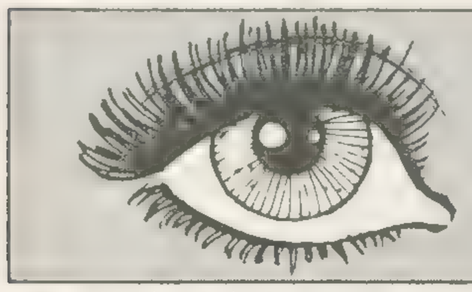
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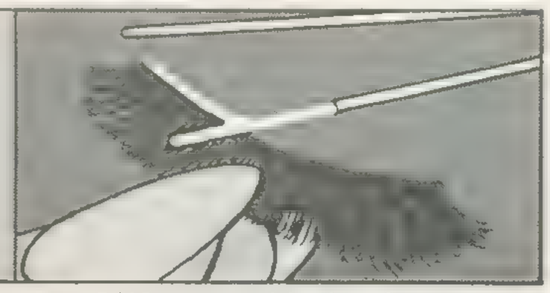


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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

Zabriskie Point, "*condescension*"

In his last three films, Michelangelo Antonioni has been preoccupied with the violation of personality by technology in industrial society. His attitude toward technology has been somewhat equivocal: While his mind has stressed the threat to individuality, his eye has discovered beauty in the new industrial structures. This inner ambivalence, no doubt, accounts for the diversity of solutions he has suggested to the conflict between man and the machine.

Thus in *Red Desert*, a much underrated movie, the setting was Italy and, in the end, the intrusion of technology was evaded by inducing in his heroine a mood of lyrical resignation. The birds of Ravenna, we were told in the concluding shot, could survive the contaminated yellow smoke of the factories by learning how to fly through it—a lesson for humans. In *Blow-Up*, the setting was England. Here technology was transcended by making the hero a photographer, i.e., a technologist himself but in a marginal technology; the machine became his instrument rather than his master, and in a marginal land survival was possible. In *Zabriskie Point*, the setting is America where technological society is horribly triumphant. Here, as Antonioni appears to see it, technology can not be evaded or transcended. It can only be destroyed.

The film opens with a meeting of student radicals in Los Angeles planning a demonstration. There is trouble with the police; the students go on strike; a cop is killed. The boy who drew his gun to kill the policeman escapes, steals a plane, and lands near Death Valley, California, where he meets a young secretary who has temporarily abandoned her job in search of spiritual salvation in the desert. They make love at Zabriskie Point. The boy takes the plane back; policemen waiting at the airfield shoot him down. The girl, going on to rejoin her employer (and lover?) at a business conference in a luxurious, overstocked desert house, hears the news. Devastated, she drives away; then looks back and in her mind sees the house and its goods exploding into flames, again and again and again.

Like other directors making their first American films, Antonioni is fascinated by the iconography of the American scene and perceives a sinister loveliness in the American landscape. But his brilliant visual feeling for American images is dominated and used by his fear of American impulses. His vision of America is of a land of nightmare. Nature, though beautiful, is dead, "A heap of broken images, where the sun beats,/And the dead tree gives no shelter. . . ." Everyone living is a victim or a monster. Even little children are so deformed by the corrupt society that when nine-year-old kids encounter the heroine, their first thought is rape.

Symbolism has always been Antonioni's weakness. This time it is his disaster. It may be all right, for example, to blow up the desert mansion as a metaphor for revolution; repeating the explosion eight or ten times may even add to its emotional force. But the sight of the artifacts of American capitalism, including canned goods, suspended in the air for long moments of arrested motion drives the point home a little too simplistically. The spell is broken; one whispers to one's neighbour, "This is the film that should have been called *Blow-Up*." (Continued on page 118)

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Vogue's Spotlight: Movies

(Continued from page 116)

Then, believe it or not, Antonioni follows the explosion by showing the sun on the horizon. The dawn of a new day, perhaps? This is back to agitprop.

His use of billboards to provide "ironic" underlining of the action is equally heavy-handed. When the cops attack the students, Antonioni gives us a sign on a college building: "Liberal Arts." After the shooting, the hero sees a placard advertising a mortuary; when he is hungry, he is assailed by food billboards; when he is trying to escape, United Air Lines tells him, "Let's get away from it all."

As anger has eroded Antonioni's subtlety, it has also eroded his originality. The scene when a plane buzzes a person in an empty field was better done by Alfred Hitchcock in *North by Northwest.* It was faintly plausible in *Easy Rider* that two Southerners might gun down a couple of gentle hippies on a lonely country road. But, when Antonioni repeats the scene in *Zabriskie Point,* it is a good deal less plausible. Here policemen, under the eyes of the press, casually and unnecessarily murder a young man who had been signalling his lack of aggressive intent by flying the stolen plane, now painted in psychedelic colours and marked "Peace," back to the airfield from which he had taken it.

Antonioni's dislike of America extends even to those he affects to admire. His actors are all director's puppets, without scope or personality of their own. His hero acts out children's fantasies—shooting a cop (or does he? this is another of Antonioni's little mystifications, reminiscent of *Blow-Up*), stealing a plane (does Antonioni assume that all American boys know how to fly?), buzzing a girl on the desert, making love at Zabriskie Point. This last scene turns ludicrously into what Antonioni must regard as his obligatory orgy, and Death Valley suddenly becomes populated by dozens of couples copulating in twos, threes, and fours. If this represents Antonioni's idea of his hero's vision of the good society, it is only one more piece of condescension.

Or it may be that the childishness of the hero's fantasies is a deliberate effort to suggest the futility of romantic individual rebellion as against the steel will of the authoritarian revolutionaries portrayed in the opening scene. Premonitions of revolution have always lurked within Antonioni's explorations of contemporary decadence. "I think that, in the years to come," he said in his famous interview with Jean-Luc Godard in 1964 (for which I am indebted to Andrew Sarris's valuable volume, *Interviews With Film Directors*), "there are going to be very violent transformations, both in the world and in the individual's interior. Today's crisis comes from this spiritual confusion, from this confusion of conscience, of faith and of politics; there are so many symptoms of the transformations to come."

But if Antonioni's idea is to make a contrast between rebels and revolutionaries, the film hardly sustains this point. Only the most devoted can regard the opening scene as an expression of serious revolutionary purpose rather than as a satire on those who play in the theatre of revolution. In any case, the young revolutionists, who include Kathleen Cleaver (would Lenin have acted a bit part in a tsarist melodrama? "who whom," as the old master used to put it), are hardly seen thereafter, and the contrast, if any is intended, quickly fades away.

Every artist has a right to his own vision. The sadness of *Zabriskie Point* is that anger has led a notably subtle director to make an exceedingly simple-minded hymn to violence. His hatred of America has given him a vision without nuance or complexity and has thereby betrayed him as an artist. Life becomes good guys and bad guys. Evidently Antonioni, with his counter-version of *The Green Berets,* has been Americanized too.

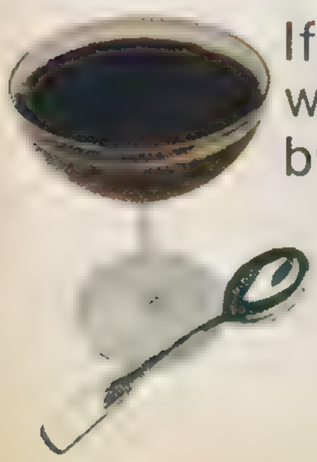


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GENERAL FOODS

FOOD IN VOGUE

BY NINETTE LYON

MRS. LENNART HERNOD: THE SWEDISH SPLURGE

Though her Swedish husband takes Mrs. Lennart Hernod to Paris for part of the year, because of his business, and holidays draw them often to the Mediterranean, it's at home in Sweden with their children that Mrs. Hernod, who is half American, faces peril by too-good food. There, among the lakes and castles, super food is the Swedish custom; a meal every few hours is the national pastime; and hospitality seems to exist for the sake of food. (Recipes given for starred dishes below.)

CLASSIC TUESDAY-EVENING MENU IN SWEDEN

Ärter med fläsk—yellow-pea soup with pork
Plättar—thin pancakes, stacked, with lingonberries
For military men, hot Swedish punch; for others, beer

Swedish punch, made with Arak and Cognac, is also served cold as a liqueur. In legend, a Swedish army colonel said: "Punch and Ärter med fläsk are too good to serve to civilians."

MENU FOR A RECEPTION

Gravlax,* mustard sauce*	Aquavit
Fisherman's choice*	Muscadet-de-Sèvre-et-Maine
Wallenbergare*	Château Grand-Puy-Lacoste 1961
Mashed potatoes	
Swedish-punch sherbet	
Kanelbullar (cinnamon rolls)	Coffee
Later: Pytt i panna (hash)	Beer and brandy

GRAVLAX
(eight to ten people)

3 pounds fresh salmon (cut from centre of fish)
8 branches dill, cut in pieces
⅓ cup sugar
¼ cup salt
2 teaspoons ground white pepper

Cut salmon in two lengthwise and remove all bones, leaving the skin. Mix sugar, salt, and pepper and rub into salmon pieces on both sides. Place fish on porcelain or glass dish, flesh sides together, with pieces of dill in between. Put a plate on top of fish and a pound weight on top. Store in a cool place—not the refrigerator—for 24 hours. Then turn fish pieces, skin sides touching, with the remaining sprigs of dill between. Drain the brine collected in the dish and pour over fish. Replace plate and weight and cool for 24 more hours. After 48 hours, drain fish, remove dill, skin fish. Cut fish on bias in fine strips. Sauté fish skin, cut in strips, and roll up. Garnish *Gravlax* with the warm salmon-skin rolls: serve with dilled mustard sauce.

DILLED MUSTARD SAUCE

3 tablespoons sugar
3 tablespoons wine vinegar
2 tablespoons prepared mustard (sweet Swedish mustard, if possible)
Salt and pepper to taste
2 cups cooking oil
2 teaspoons finely chopped dill

Dissolve sugar and salt in vinegar: add mustard and pepper. Beat in oil a little at a time until the sauce has the consistency of thin mayonnaise. Pour into sauce dish: sprinkle with chopped dill.

FISHERMAN'S CHOICE

½ pound puff paste	1 cup julienne lettuce
1 tablespoon butter	1 cup shelled mussels
4 eggs	1 cup shelled shrimp
2 cups milk	1 cup hollandaise sauce
Salt and white pepper	1 small truffle, chopped
1 cup julienne smoked salmon	¼ cup sweet butter
1 cup julienne Gruyère cheese	2 tablespoons chopped parsley

Roll out puff paste and line a buttered ring mould; let stand 5–10 minutes. Beat eggs with milk, salt, pepper. Mix salmon, cheese, lettuce, mussels, and shrimp; pour in pastry shell and add egg-and-milk. Bake 25 minutes, moderate oven. Melt butter, add ½ cup boiling water and parsley. Prepare hollandaise. When ring is baked, turn over onto a hot platter; let set before unmoulding. Fill centre with hollandaise, sprinkle with truffle. Pour parsley butter around edge of plate.

In Sweden, "coffee" always means rolls, pastry, or cake, too: a guest should be offered seven varieties, must taste all seven or be thought ill-bred. At dinner, the guest of honour sits at the left of the hostess, always toasts her at the end of the meal.

WALLENBERGARE—named for a Swedish banking family

For each serving:

4 ounces lean veal, finely chopped	2 tablespoons heavy cream	About 3 tablespoons butter, in all
1 large egg yolk or two small ones	2 tablespoons dry white wine	
1 slice fresh bread, crumbled	½ cup veal or chicken stock	Salt and pepper

Mix chopped veal, egg yolks, salt, pepper, cream. Form patties, lightly packed. Roll gently in bread-crumbs. Sauté meat slowly in butter, 7 or 8 minutes on each side. Keep warm. Pour out butter, add wine to pan, and deglaze. Reduce wine to one half, add stock and 1 tablespoon butter. When sauce is blended, strain, pour over meat. Sprinkle with another spoonful of butter heated to a hazelnut brown.

At a Swedish reception, dinner is at seven: later, the "one for the road" may be soup and cheese or hash, which the Swedes call* Pytt i panna, *"little things in the skillet." Made with raw or cooked potatoes sautéed in butter and cooked meat, it's topped with raw egg yolks or fried eggs, often appears on Monday following Sunday's roast.

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HOROSCOPE

April 1 through April 15

ARIES, March 21—April 20. You should attend social events on the first two days, then cultivate those you meet who will lead to agreements or signatures in new business ventures. Do not hesitate to accept new proposals before the 5th; your ruler, Mars, now in the hesitant sign of Taurus, may cause you to vacillate while opportunities slip away. The new moon on the 6th slows your pace to match that of your business associates who curb you by considering only their own programs. A reevaluation of world markets is the key. On the 10th, important information alerts you to the best method to achieve results in programs begun earlier. The 13th and 14th bring satisfactory responses.

TAURUS, April 21—May 20. *The first two weeks offer you a choice of many goals, to set your path for the year. On the 3rd, you may be involved in art or the world of beauty. Make your decision on the 5th if it involves song or political ideas. The new moon on the 6th will endorse your selection until the 9th. Values will be the issue on the 10th in the choice between two programs. On the 11th, there is opposition to a contract; promises may be withdrawn. If you wait until noon on the 14th, you will find that the most responsible offering will attract you. Saturn (organized planning) in your sign enhances the Tauran reliability, honest endeavour, and capacity to deal with values.*

GEMINI, May 21—June 21. The Sun is in your house of friendship, so seek friends and circulate your ideas. This period of fun may end by the 5th. At the new moon, on the 6th, withdraw to consolidate in private—weighing, sorting, organizing for selling purposes. Your ruler, Mercury, in Taurus (values) stimulates your judgment on the worth of material you feel should reach the public. Spend the 11th with a trusted friend to clarify news that was disappointing; postponements can be blessings. On the 15th, don't expect generosity from business associates. Your ruler, Mercury, and Venus (material facts) in company with Saturn (time and government)—all of them in Taurus—emphasize the importance of values now.

CANCER, June 22—July 22. This is a period for stabilization of values. The 1st and 2nd might force payment of an old debt. The 3rd, 4th, and 5th bring the elimination of those who use you as a listening post for their uncertainties. The scene quiets on the 6th, and you make plans, particularly for home life. Stay with the old for now. Do not accept the opinion of a business associate on the 7th. You may be surprised by the behaviour of a trusted friend. In the evening of the 13th, volunteer to promote a cause that leads you back to a hope of years ago. Your wish comes true from sources you least expect, to become a new way of personal expression. On the 14th you may identify its importance.

LEO, July 23—August 23. *This month you must start as many programs as possible, for you have only the Sun in a Fire sign, Aries, with Mercury there, too, for the first five days. Almost everyone will slow down after the new moon on the 6th. Your enthusiasm may meet with such quiet reception then that you doubt yourself and feel ignored. Not so; the world is busy totalling the value of life. The 10th seems to be the one day you can get the response you want from your boss or the one you love. You are so filled with faith and optimism that you begin another campaign on the 15th—this time, successfully. Be sure your ideas rest on solid foundations—neither pleasure-seeking nor dramatic.*

VIRGO, August 24—September 22. Yours is the one sign that profits greatly by the line-up of four planets in Taurus: Venus (beauty and comfort), Mercury (communications and agreements), Mars (reality and action), all under the watchful eye of organized Saturn. You will be able to expand and reach many goals. You make a financial settlement on the 1st and 2nd, reach an agreement between the 3rd and the 5th. After the new moon on the 6th, you might make an unacceptable statement. Late on the 11th, a problem requires your attention; but it will resolve itself on the evening of the 13th, if you wait. You will be able to put aside your critical bent and sense the kindness and goodness in others.

LIBRA, September 23—October 23. Yours is the most social sign, but you can be industrious, particularly when your ruler is in Taurus. After the 2nd, you give up the party-going to concentrate on initiating ideas until the 5th. Say no to a proposal on the 7th. Decide against a weekend away on the 11th, and try early on the 14th to accomplish your secret goals. By the 15th, you should be pleased with your precise, timely action—all because you resisted frivolity. Your beautiful ruler, Venus, is in the determined sign of Taurus, pressing you toward a period of honest accomplishment. This may be the most decisive month of the year for you to resolve problems in your marital life. You will see a workable plan.

SCORPIO, October 24—November 22. *With lucky Jupiter still transiting your Sun sign and stimulating your abundant energy, you continue to hold first place with business associates. They see the potential of your dynamic ideas and several seek your services. You may contact others the first five days, but your importance will mount if you wait. You may be asked to sign a new contract on the 7th; be sure your lawyer reads every word. If you meet a new love on the 10th, do not rush; the 11th would be a disappointing evening. Someone from the past wants you back on the 13th, but the attraction is not lasting. The 15th is a dramatic day, ending on a controversial note. Take your time over the offers made then.*

SAGITTARIUS, November 23—December 21. You should respond happily to exciting offers during the first five days, but communications must be finished by the 5th, while your partnership planet, Mercury, is in Aries, Fire. The sticky situation brought about by Venus (love), Mercury (communication), and Mars (reality) all in Taurus makes this an uphill drive for you. Adjust by completing something you had left unfinished; your benefactor, Jupiter, still in Scorpio will help. Neptune in your sign might inspire imagination or persuade you to leave the country. Don't do it on the 7th or the 11th. Though you are a world traveller, you should impersonate a business executive now in organizing your values.

CAPRICORN, December 22—January 19. You might want to try out new investments now. Curb this impulse while Venus (the buyer) joins your conservative ruler, Saturn. The price is exaggerated on the offer you receive on the 7th. Values in offers on the 9th to the 11th can be trusted, if the contracts are read carefully. Since Taurus rules land and Capricorn rules organizations, you might form a company to represent a building: That would suit you. This is a good time to make money settlements, while Saturn (governments) is in Taurus (money). Sentiment or love may not be appropriate until the 14th or 15th. The signs of the times are appropriate for your practical nature.

AQUARIUS, January 20—February 18. *You have just five days to express your airy, transient qualities and talents. Then practical forces take over and curb your style. Mercury (communicator), Venus (love and social), and Mars (actuality) are all in steady, hard-working Taurus. This blights imagination. But since your ruler, Uranus (the clever one), is in the beautiful sign of Libra, you could design with great originality on the 8th, though tied to your desk. On the 9th, work out an advertising idea; sell it at noon on the 14th. You will have converted to an alien mood, yet you win. Take the one you love to a museum in the afternoon; by seven in the evening the period of fun is over.*

PISCES, February 19—March 20. For the first time in years, your ruler—Neptune—is in a Fire sign, making you wish for new ideas. Water signs are sympathetic to changing times: You have just experienced impulses foreign to your nature. The first five days, while Mercury is in the excitement of Fire, are harmonious to this new outlook, giving you a preview of wonderful days to come. Jupiter in a Water sign, Scorpio, is good to you; ideas coming now may be applied later. Your abilities peak in music, art, or photography. Since your ruler, Neptune, rules the motion-picture industry, you might be part of a renaissance there. April 5th to 9th are days for love. Begin something important to you early on the 14th.

BY MARIA ELISE CRUMMERE

BRENTLON INTRODUCES TWO MORE MILLION DOLLAR BABIES

Designed by Prince Giovanni Borghese and styled by Larry Mathews, these babies can be brushed, washed, set or re-styled. Because they're made of magic Brentlon® So deceptively real...only the price tag gives them away. But if spending more makes you feel better...buy both, baby.

In the millinery department of fine stores everywhere. 'Cause you can't find million dollar babies in a 5 & 10 cent store.

Brentwood Hair Products, 1040 South Flower Street, Los Angeles, California 90015

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

The top story for Spring '70:

GEORGE HAMILL

Black, natural neutrals, and luxurious fabrics, skins for shirts, jackets, vests, and sweaters . . . plus, **1,** the great white wrapup of a cotton terry burnoose. It's worn here by ***Peter Strauss,*** rising star whose first appearance was in *Hail, Hero,* next, co-starring with Candice Bergen in *Soldier Blue.* The burnoose, by Ruth Bekker, $33; Lord & Taylor, N. Y. In Paris, Zizi Jeanmaire's new dancing partner, ***Rudi Wovor,*** wears, **2,** spare short V-neck sweater in natural wool over sheer black-white-and-grey print crêpe de Chine shirt; **3,** over a black silk shirt, the waistcoat in black peasant-print cotton. All by Yves Saint Laurent, Rive Gauche, Paris and New York. **4.** Peter Strauss and the easy-riding, affluent look of black plastic-clad cotton motorcycle jacket, $100, black crêpe jeans, $45, by Pierre Cardin, N. Y. Both, Joseph Horne. **5.** Python jacket, beige markings, silvery industrial zips. Simon Sloan, $350. Village Squire, New York.

Before we walked and talked—I didn't know about all the things that mattered to him • But now they have a special meaning to me, too • The people who make my clothes know what matters •

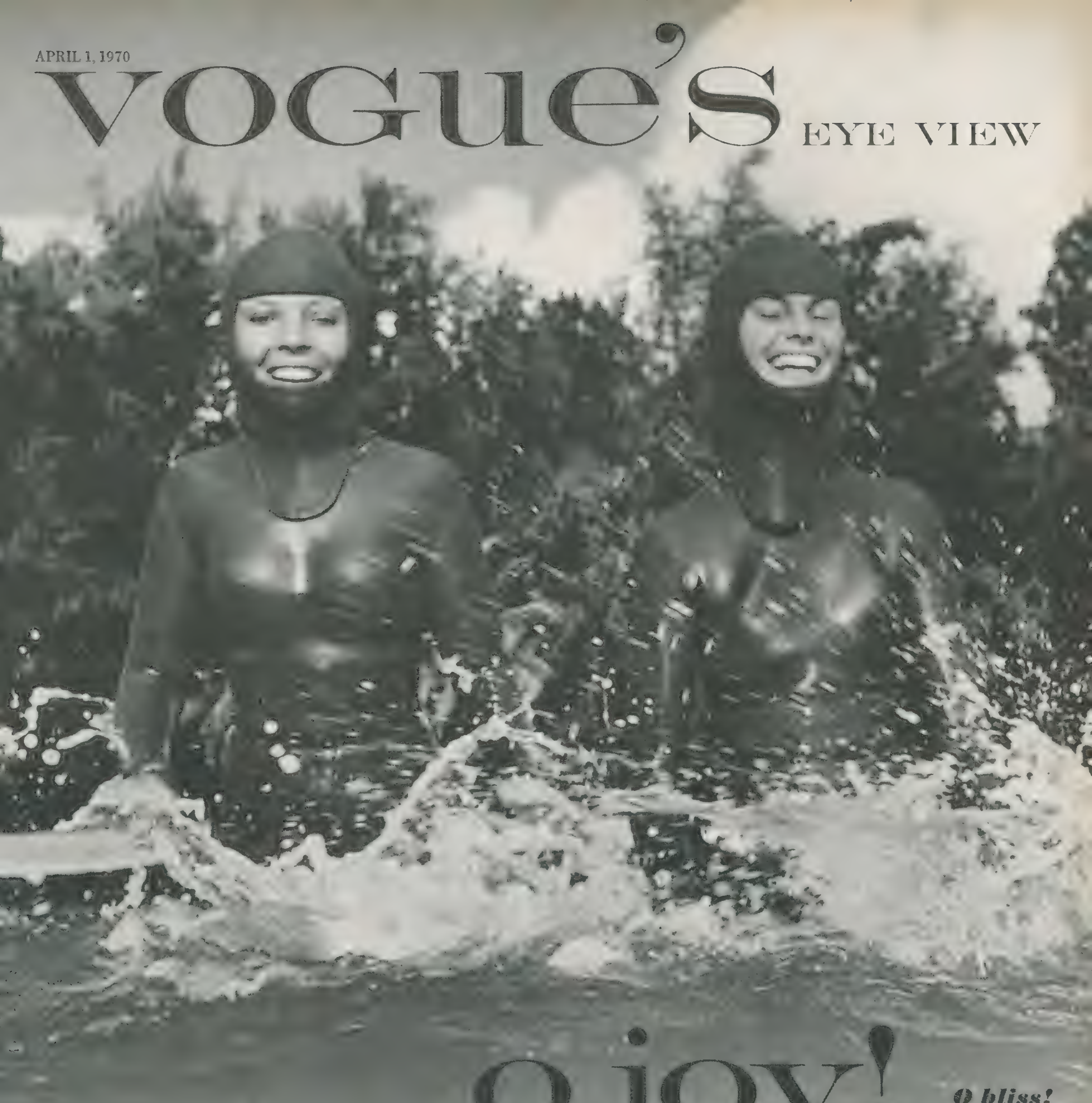
John meyer
speaks your language

COOL COTTON: PANTS $15/CARDIGAN $12/SKIRT $11 PRICES ARE ABOUT



APRIL 1, 1970

VOGUE'S EYE VIEW



O joy!

O bliss! O frabjous day!—

the sun is high, the water like looking glass, and here are our friends Jean and Penelope, the Shrimp and the Tree, just grooving with it—scuba-ing, duba-ing, dancing on sea spray- two hale, happy water babies simply enjoying themselves in their own way. Having their own kind of fun. And fun, chums, has got to be part of life or there's no life—no real life—at all....Let's face it, as a disc jockey recently observed, "you can't dance to the news." But there are a lot of other things you can dance to, and never forget it—if you don't like the music, make up your own—kick up your heels! Enjoy yourself...it's earlier than you think.... Black stretch nylon wet suits, $60 each. By Parkway Fabricators. At Altman's.

DAVID BAILEY

joy – to paint the world with rainbows

Create your own world. Paint it rose, violet, blue, gold, all the colours you see with the mind's eye. Dare to dream…change….Reach out, relate and share like Seemon and Marijke Postuma, a pair of flying Dutchmen, mind-gliding from Amsterdam to London to Marrakesh, from New York to Los Angeles with stops between, boutique building; designing clothes and fabrics; composing, singing, playing, and making records as "The Fool"; painting everything in sight—like Hollywood's Aquarius Theater, behind them here.


FIRE
LANE
MAURICE HOGENBOOM



joie de vivre

BY BETTINA BERGERY

Joie de vivre is not the joy of victory nor, in some cases, of submission. It is not the exhilaration of battle, the dreamy or exciting intoxication of stimulants, the pleasure of possessions, nor the passion of love, though it is part of love. If you have *joie de vivre* it strengthens all other joys and lightens the pain that too often accompanies them. It is not an intellectual joy either, nor a contemplative rapture. The joy of living is when you're so happy you can't think. It's the same thing in every language, but it sounds more ecstatic in French. . . . Real joy can't be faked. It can be acquired, or rather, released, for we are all born with the sense of contagious happiness.

Natalie Clifford Barney, who believes *joie de vivre* is a physical attribute like wings, charm, or curly hair, is a Paris American who often thinks in French, and though she is over ninety, it is still one of her attributes. She once asked a schoolgirl if she knew the meaning of the phrase. The answer: "*Joie de vivre* is Paris; it's being free in Paris."

"The combination of a perfect digestion and a clear conscience" is an Englishman's definition of the joy of living. . . . "The wonderful coincidence of being in love with and loved by the same person at the same time" is a Frenchwoman's description. . . . Elinor Wylie once declared it was living entirely for the moment—or just living entirely. Walt Whitman wrote of "the racing blood and the corpuscles." . . . This is the joy of the dog on the beach in the film *A Man and a Woman*, running beside the foaming lace of the sea, dashing in (Continued)



MARISA LOVES PARTIES, PURPLE. ADVENTURES TO BEAUTIFUL PLACES . . . HER FOUR-FOX WESKIT AND OCHRE SUÈDE PANTS . . . THE FUR HAT A FRIEND BROUGHT BACK FROM RUSSIA . . . PLAYING THE GUITAR . . . BEING IN LOVE. YOU COULD LOOK AT THIS GIRL AND LISTEN TO HER FOR HOURS—HER VOICE IS A TREAT, HER STYLE SO MUCH HER OWN.





MARISA BERENSON, ONE DAY A LAUGHING GYPSY

in flouncy, gilt-edged flowers and a fringed black shawl—snap your ringed fingers and play, gypsy, play! She is really the most delicious-looking girl, plays up her marvellous colouring here with Earthen Liqui-Creme Foundation and Rusticana Red Liqui-Creme Lipstick, both by Charles of the Ritz. The turnout's by Oscar de la Renta, of Gourdon silk organza. At Saks Fifth Avenue; El Palacio de Hierro, Mexico City. The enamelled gold rings, by Seaman Schepps. Coiffure by Suga.

BERRY BERENSON

PENN







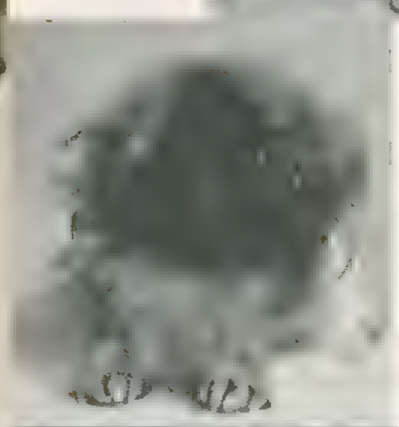


Joie de vivre



(Continued) circles in the mad bliss of wind, waves, and no leash. . . . It is also Catherine the Great, imposing autocrat, discovered alone dancing like a captive balloon and laughing like a child. "I jumped about like this when I was twenty . . . it comes back with the pleasure of our voyage . . ." she told the Prince de Lignes. Then someone entered and she instantly resumed her majesty.

Joie de vivre is Artur Rubinstein at his piano. . . . Dolphins leaping. . . . Nuns bubbling with laughter when little ducks swan in their big laundry tubs. . . . When a Countess digs in her garden for pure delight, her eyes bigger and bluer than the bay of Naples, a mud smear across her beautiful hot forehead, she has almost a halo of happiness. No wonder her garden grows. Anyone in this state of spiritual and physical grace gives a lift of pleasure and warmth to her surroundings. This may be why everyone who works with Madame Grès and manages to glimpse her little Renaissance-saint's face while she's working at her collection all by herself, looks so happy. Perhaps it is why the saddest-looking poets write the merriest verse. Their unhappiness is for everything that keeps them from creation.

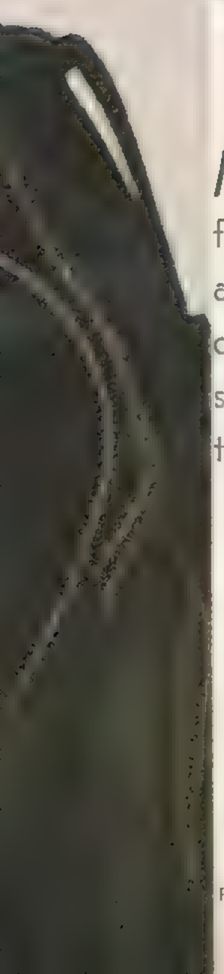


MARISA LOVES FLIRTING . . . WALKING HER ONE-EYE PEKE PING PONG . . . DANCING . . . CURLING UP IN A CAFTAN READING INDIAN LOVE STORIES.



MARISA, ONE DAY A GREAT WHITE HUNTER

and simply smashing in a svelte fur felt hunting hat with a wide zebra band, a handful of rings shot with rocks . . . her own healthy glow given a pretty assist by Color Clear Bronzing Gel and Peach Color Clear Blushing Gel, both new from Elizabeth Arden. Another day, a movie star? She's into acting-singing-dancing lessons, has landed a part in Anthony Newley's new one, for starters. She's just the sort of bright, breezy young beauty who could do it—and enjoy it hugely—but that you can tell just by looking. Hat from Hunting World. The rings and bracelet by Christian Dior, at Bergdorf Goodman.



PENN

BERRY BERENSON



esprit de corps



Your body—it's showing, it's glowing, it's crowing with joy. Its spirit is carefully cultivated, but it's not a hothouse flower. It's hardy in any climate...and capable of perpetual bloom. You made it that way. Gave it the stamina, gave it the shape. You, in fact and in effect, "figure out" your own body.

"Olympic swimmers are no different from you and me," said Dr. Willibald Nagler, Chief of Physical Medicine at The New York Hospital. "They're just more determined....With perseverance, nearly everything can be done with the human body. You can make it stronger, you can make it slimmer—if it's done gradually and with a certain régime. And, although it's good to start young, it's not necessary to *be* young. I have a stockbroker patient who started training when he was 63. Now he's 68 and he's just run in the Boston Marathon."

That's very good news. Now where do you go from there? You watch it. Keep aware. More aware than ever, now that vast expanses of torso and skin are surfacing to catch the light. You stretch like a cat. When you walk down the street, you pull your shoulders back and down, swing your arms deliberately, tauten your rump, do everything just a little bit harder....You keep your body polished—gleaming—as nature polishes the leaves of a gardenia tree. And you polish each area a little differently in deference to its particular requirements. (For clues to the treatment bodies want, see Beauty Checkout.)...

And, for your skin tranquillization, for your stimulation, for your general well-being, you consider the many-faceted virtues of a good massage, rendered by a trained masseuse. Five experts shed new light on the cosmetic and medical qualifications of massage, page 210....

CHAIN NECKLACE, OPPOSITE, INLAID WITH BLACK PEBBLES: BY JOSÉ MARIA BARRERA. COIFFURE BY PHILLIP MASON OF VIDAL SASSOON.

FENN



joie de hemlines

O, they walk with a swing and they glow with the spring, and they wear their skirts short and they wear their skirts long, and they pin their hair up and they let their hair down, and they paint on wild faces and they don't paint at all—all the pretty girls in all the stradas and Strassen and streets of the world, just hacking around as Jean Shrimpton does here in the rues of Paris: one day, hair streaming and a flash of long leg through a slash of long skirt, with a lot of thigh showing or a little, and showing to perfection in dark shining tights....Other days, other ways—a new hemline isn't a crise, it's just one more way for a girl to look delicious....

The zip slit, far left—belted navy-and-white plaid to zlit as high as you want; white silk shirt; long navy jersey cardigan. Dior Boutique. Navy cap, scarf, and Dior moccasins....The buttoned slit, left—divine navy suède skirt worn with a rib of silky navy pullover and belted tight; fringed suède shoulderbag. Givenchy Boutique. ...The wrapped slit, right, kilted with pleats—and when the winds blow the leg doth show. Geometric print of silk-and-rayon crêpe. Crêpe de Chine shirt. Saint Laurent Rive Gauche, New York; Kaufmann's, Pittsburgh; Bonwit Teller, Chicago; Sakowitz, Houston. Shoes by Saint Laurent.

ANTHONY HORT

joie de makeup

To thine own self be true? Not a bit of it. The idea of makeup now is to use it as a new art form. A new form of amusement and self-expression. Total artifice. Total fantasy. Total joie.

And much of the joie de makeup is the joie de making up your own rules. No regulations now, no standard procedures, no cookie-cutter look. You don't have to look like anyone else, you don't even have to look like yourself. It's your own face. Your own thing. So do it your own way. "Feel colourful," as one beauty says—having perfected a four-minute eye job that's quite fantastic, surprisingly soft and pretty. Bright-blue lids, with soft streaks of orange, amber, white, layered up like a remarkable sunset from lids to eyebrows. Brows played down, real lashes ignored. More blue on lower lids, with little streaks like overgrown lower lashes—or sunrays—painted on in red. Same beauty has dark hair burnished in peacock colours—deep blues and greens, almost iridescent under lights. A lot of joie here, effective and marvellous.

Painting up. You might think of it as a new hobby. A new craft that's great fun. Better than needlepoint or beadwork because you're wearing it, showing it, enjoying it, every minute. To take up this new hobby, you need tools. The first ones, you've grown—fingertips. Then the brushes. Then the paints. As any good painter can tell you, you start with a primer—in this case, foundations to prime the face, to give it the right tints and shadings. Foundation makeups are delightful flatterers and image-makers—according to some makeup experts, American women have never fully explored their merits. One famous makeupper says he uses lots—and lots—of foundations, sometimes as many as nine on one face. Blending lights and darks, oranges, pinks, ambers; to cool, to warm, to highlight, to conceal, to perfect. Another makeup man, favourite of a Broadway star, told us he always uses multiple shadings, says we should all use at least a second foundation—an opaque one over darker skin areas, for instance, or over unwanted shadows. Hours might well be spent—and were, for one of our photographs—working with foundations, blending them to get a clear, luminous look that extends, in a smooth unbroken line, from brow to bosom. This, for the Renaissance type of makeup—a devastating idea now—that stresses the clarity and curves and (Continued)

THE PAINTED-DOLL FACE OF SERGE LUTENS

A fabulous face. A Dresden doll. Brilliant with colour....White, white skin, with inklings of mauves and pinks and strange greens beneath the surface, catching the light. Mouth rouged, glossed—looking as though it had just bitten into ripe, juicy, glistening cherries. And rouge all around the eye, curved into the cheeks, blotting out every trace of eyebrow....A keyed-up version of the sensational maquillage designed for Dior by Serge Lutens, an extraordinarily gifted French makeup artist—a magus—fantastic to watch, dipping into little jars and tubes and mysterious pots, fingers fluttering like butterflies, pulling out fantasies, painting on dreams. Creating a face that never was, but could be...tomorrow...the night after... the night after that....Why not? Anything and everything is possible with colour now—that's the new joie de makeup....The Paisley silk turban and spreading feather fan, by Dior.

AVEDON



Joie de makeup

(Continued) tonalities of a face, with brows, lashes, and mouth paled out. The blending idea put best by—who else?—Leonardo da Vinci, speaking of his great *sfumato:* "see that your shadows and lights blend like smoke, without strokes or borders."

After foundation-plans are accomplished, glowing—and set, perhaps, with quick little pats of cold water from a sponge or fingertips, it's time for colour. Here, too, the artist in you takes over. Assemble a collection of shadows, sticks, and paints, in more colours than you ever had before. Have bright pastels, clear and varied as those of a Pucci print. Have festive, audacious colours that sing, swing, zing. Add some dark liners, not necessarily to use in the conventional way at lash base—you might want them for outlining a design around the eyes instead. Spend some time experimenting and practising—even Leonardo didn't get there overnight—to see which colours, and combinations of colours, are specially effective. Design an eye makeup that extends, and completes, the mood of a particular dress. Project yourself, if you like, into another era—various enchanting ideas are open to you. The painted-doll face, for example, on the previous page—not to be taken verbatim, perhaps, but your own version, keyed to your own colour-plans and colour-mood. Or the face facing here with its layers of green, from emerald to peridot, playing around the eyes, with pink glows for highlights. Or a Baroque face, elaborate with decoration. Or a Gothic face, alive with stained-glass-window tones. Or gilt-flecked eyes to wear, as on the following page, with a top-knotted wig. Or a magnificent fling into Far East mystique, inspired by ladies of Japan, or India, or Nepal. Have, suddenly, the ambience of another country, another culture. Citizens of where? Let the passport people worry.

An important point, here, in the form of a warning: when a face wears spectacular makeup, it will very likely be the subject of new interest and inspection from an audience, and better stand up to it. Skin must be—or seem to be—smooth and flawless. Easy, if you try. You get, as they say, the skin you deserve. Skin rewards you, in direct proportion to the (Continued)

MARCHESA ANASTASIA FERRARI DI COLLESAPE,

right: American-born. Former Bolshoi ballerina. Present-day romantic, whose narrow perfection of features—whose lift and length of spine, and straight set of small neat head—recall the ravissements of the Renaissance.... She has the fair skin and golden freckles, the green eyes and wonderful pale-red hair of a northern Italian...or a Celtic queen...she changes before your eyes. Elusive. A perfect canvas for the imagination... for the inventive palette of Giorgio di Sant'Angelo and such makeup fantasies as this: Green, bright as emeralds, surrounds the eye. Green, heightened by yellow on the bone of the brow, opens the eye—blots out all feeling of eyebrow or eyelash. And green throbs in the pulse of the throat....Then on comes pink, strong and shining, curved along the hairline, blushing up the cheeks... and a thumb-print of pink smudged on the chin to round it off rosily....All makeup colourings, by Eve of Roma. Hair—braided, feathered, corded, and hung with beads—by Giorgio di Sant' Angelo. Brushed by Chany for Freelancers. The bias-folded green silk neckcloth worn like a choker, by Echo.



ELISABETTA CATALANO





Joie de makeup

(Continued) amount of care and attention you give it. Cosmetic brains, smart ones, have now developed products to handle every problem, every irregularity or quirk. Sensitive? Go to hypo-allergenics. Sun problems? Try one of the sun-blocks. Procedural difficulties? Get a skin-type analysis, and follow advice. Go to a salon for makeup pointers, for a pep-up session. Deep-cleanse, deep-freshen.

Try scrubs, smoothers, soothers, steamings. Get waterproof makeup, when necessary, that survives the sea—as shown, with huge rimless shades, on the beauty below left. Remember that foundation makeups "fit" better on a well-prepared skin; investigate things like concentrated moisturizers, skin tauteners, or the new revver-uppers to use before making up. These preparations act as facial underwear —like a slip for the skin, making whatever goes over look better. They promote an affinity between skin and foundation, keep makeup looking fresher, longer. Remember, too, that the discipline of creating and maintaining beauty can also apply to hair. Face and hair belong to the same head, should both get in on all the loving attention, and loving improvements, that are possible for everyone now. All the joie in the world is up for grabs. Grab it....



Oh happy day when a girl can be femme-fatale-ing it one minute and all-outdoors-ing it the next! Takes a good, healthy, well-cared-for complexion, like the one at right, to swing it—beautiful, sun-shined skin that needs just the merest polishing. A little help from Little Nothings: that's a lot. Little Nothings being brand-new bits of lily-gilding from Estée Lauder, bountiful provider of all sorts of marvels that keep complexions at their peaks of perfection. The unmakeup-ier makeup, Little Nothings are bent on heightening what's there and what's good, softly but spiritedly...the way Tender Cheek Tint slips on gleamy-creamy, glows to a warm lively shade called Afternoon Bronze...and the way Tender Lip Tint polishes a smile with Wild Ginger colour. Little Nothings make all the difference between what's good and what's great....Rit tie-dyed scarf by Up Tied. Feather jewellery, these two pages: Clifton Nicholson. Necklace: Henri Bendel. Bone-and-teeth necklaces by Edith Louthian at the Galeria de Arte Primitivo de la Amazonia. Tie-dyed Ban-Lon dress by Morgan of London; Monsanto Blue C nylon. Coiffure by Chany for Freelancers.

ELISABETTA CATALANO




SECCHIAROLI

Wouldn't this be fun? You change your mood. You change your hair. One day the mood is blue, as in bluebird. Another day has a tropical air, so it's orange, your hair. What thoughts enter green? Seas, or maybe honeybees. And yellow makes the trip by submarine—head to toe, if it suits you. That's the joy of it, this coquetry. Play to yourself. Play to your audience. The play's the thing.... Alexandre made these nylon wigs for Sophia for fun in Paris. More fun: the prospect of a new Loren-Mastroianni movie—*Sunflower*, a June bloomer.



sophia loren – hair's breadth of colour

THE LITTLE DRESS

OF MANY LENGTHS

One final word then let's throw
away the key, d'accord?—
no length is righter than another,
no length is wrong: your dress
can be short, long, in-between—
whatever turns you on....
It's dealer's choice, friends—
you play your own game

Midi when you want it: halter-top, bare-back brown jersey, both pages, to tie tightly and blouse at the waist—or unleash to the floor—the length is up to you. Dominic Rompollo for Teal Traina: Enkalure nylon (Barbet-Stretchnit fabric). About $145. Bergdorf Goodman; Woodward & Lothrop; Swanson's; Frost Bros.; I. Magnin. Luca di Simone bracelets. Boots: Battani. Coif: Phillip Mason-Vidal Sassoon.

PENN

THE LITTLE DRESS

MIDI-LENGTH, WRAPPED



Matte black jersey down to the calf, this page, wrapped with a diamanté scarf and sashed under the neckline. Bill Blass; Jasco rayon jersey. Bergdorf Goodman; Nan Duskin; Dayton's; Neiman-Marcus. Bill Smith scarf for Richelieu. Christian Dior black-striped tights. Shoes by Julianelli. Challis flowers flounced on the calf, right, and a shawl flounced over all—gypsy-wild, peasant-bright. Adele Simpson; Liberty of London wool challis. Bergdorf Goodman Plaza Collections; Halle's-Cleveland; Marshall Field; Harzfeld's. Necklace by American Indian Arts Center. Belt: Elegant. Boots by Battani. Coiffures by Phillip Mason of Vidal Sassoon—two shining examples of how Helene Curtis's Sure Thing can condition the hair at perm-up and touch-up time.



MIDI-LENGTH,
FLOUNCED

THE LITTLE DRESS



Flowered chiffon pleats to just below the calf, left, violets, green, and magenta drifting airily, languorously. By Jon Haggins; Onondaga silk. About $185. At Miss Bergdorf of Bergdorf Goodman; Nan Duskin; Country Club Fashions. Necklace: Pablo & Delia. Paisley scallops over the calf, right and above: a shirtdress of violet-and-peach tussah print and violet organza top. Donald Brooks; printed silk by Julian Tomchin for Chardon-Marché. Saks Fifth Avenue; Halle's-Cleveland; Swanson's; Sakowitz. Necklace: American Indian Arts Center. Adity belt. Both pages: Actionwear tights of Monsanto Blue C nylon by Berkshire. Roger Vivier shoes, to order: Saks Fifth Avenue; Franklyn Welsh coiffures. . . . And from Aziza, wonderful news for faces—a new collection of makeup that runs the gamut of delicious looks from A to Z. Seven lucky little numbers—all glowing, natural, shamelessly easy to use. . . . Here, Pink Transparent Blusher Stick, Iced Coral lipstick, with soft Coffee and Pink SmokeRings shading the eyes. . . . For the whole A to Z Aziza story, see Ready Beauty.

MIDI-LENGTH SCALLOPS

MIDI-LENGTH PLEATS

PENN

THE LITTLE DRESS



MINI-LENGTH STRIPES

MINI-LENGTH SHIRTING

Nifty yard dash to mid-thigh, left: ribby brown-and-white knit shirtdress striped to a T—shining skin, long white boots, and that's it. David Crystal, in Dacron. About $46. Altman's; Julius Garfinckel; Jordan Marsh, Florida; Higbee's; Hudson's; Chas. A. Stevens; Dayton's; Harzfeld's; Montaldo's; Battelstein's. Necklace: Bruce Rudow. Saint Laurent belt.... And taking quite a shine to bare arms and thighs is the silkiest little secret around—DuBarry's Moisture Petals (we've whispered more about it in Ready Beauty, this issue). Chalk up another for mid-thigh length, this page—white silk linen cut like the real shirt thing. Geoffrey Beene, in Italmode silk. Bergdorf Goodman Plaza Collections; Jordan Marsh, Florida; Lazarus; Neiman-Marcus. Necklace: The Phoenix. Both pages: El Greco boots: Franklyn Welsh coiffures.

PENN

MIDI-
LENGTH
CHIFFON

MANY-LENGTH
CHIFFON

THE LITTLE DRESS



Summer-and-smoke plaid drifting to mid-calf, far left, and—where there's smoke there are flounces—to a delicious ruffly hem. By Murray Nieman for Hannah Troy, in taupe-and-white chiffon by Malcolm Marshall. At Bergdorf Goodman Plaza Collections; Julius Garfinckel; Swanson's. Bracelets by Sant' Angelo. Berkshire tights. Shoes: Silvia of Fiorentina. Reptile print gliding noiselessly to ankle, thigh, mid-calf, centre left—a hemline of handkerchief points on a little dress that's all languor and see-through brown, beige, white. By Rodger Robinson for Kiki Hart, in Gourdon silk chiffon. About $225. Saks Fifth Avenue; Jacobson's, Michigan; Gus Mayer; Neiman-Marcus. Long pendant by Clifton Nicholson. Black crêpe ruffles to the waist, around the calf, left, so romantic and sexy you don't have to lift a finger—one knee will do. By Morton Myles for Malcolm Charles, in rayon. About $90. Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Rich's; Swanson's; I. Magnin. Up Tied scarf. Charles Elkaim bracelet. Tights by Hanes. Shoes by Rayne of England. Coiffures by Phillip Mason of Vidal Sassoon.

MIDI-LENGTH RUFFLES

PENN

MINI-LENGTH
JERSEY

THE LITTLE DRESS

The littlest mini of them all, left: a shirtdress of navy wool jersey that stops at nothing short of being a dress—it ends scarcely an inch or two below where the legs begin, and white stretch boots take the line all the way home. Halston. About $110. At Bloomingdale's; Sakowitz; Bullock's-Wilshire. Belt by Saint Laurent. Boots by Battani. Coiffure: Franklyn Welsh. This way to mid-calf is the softest way, right—black wool crêpe open to the waist and only drawn together with little ties gently crossed where and how you like. By Kleibacker, in Lafitte fabric. At Henri Bendel. Scarf by Vera. Charles Elkaim armband. Hanes tights. Julianelli shoes. Coiffure by Phillip Mason of Vidal Sassoon. ...And everywhere, Arms Akimbo—Charles of the Ritz's means of taking you by the elbow and smoothing the way—all the way.

MIDI-LENGTH CRÊPE

PENN

MINI-LENGTH
PONGEE

PENN

THE LITTLE DRESS

China-blue mini-shirtdress, left, you'd give all the tea in China just to call your own —button the cuffs and keep both arms covered while you leave all the other buttons undone. Traina Boutique by Judith Wister; Auburn silk pongee. About $90. At Miss Bergdorf of Bergdorf Goodman; Burdine's; Hudson's; I. Magnin. Bruce Rudow necklace. Belt by Elegant. Roger Vivier boots, to order at Saks Fifth Avenue. The head is tightly wrapped in an Odyssey print scarf and the hair tumbles long, thick, and free...a Natural Blend hairpiece by Helene Curtis falling luxuriously—right in with your own. Coiffure arranged by Franklyn Welsh. Chiffon to the ground—that's you through and through, right, and one of the softest, prettiest ways to be seen in the evening: every inch of you covered in sheer ruffle-dipped drifts, even your head scarfed and wrapped. Purple, black, and orange print dress by Thea Porter. At Henri Bendel; I. Magnin. Necklaces by Bill Smith for Richelieu.



MAXI-LENGTH CHIFFON



ART NOUVEAU FLOWERS, LEFT, AT UNGARO—SKETCHED IN LOOSE, SWIRLY INK-PURPLE LINES ON SILVERED WHITE CRÊPE. A DRESS FOR THE BLESSED DAMOZEL...ALL FALL AND FLOW, ALL LANGUOR AND SOFTNESS...THE NEW ROMANTICISM AT UNGARO. PRINT DESIGNED BY SONJA KNAPP FOR NATTIER. TO ORDER AT BONWIT TELLER; NEIMAN-MARCUS. NECK SCULPTURE BY OSCAR GUSTIN FOR UNGARO IN SILVER-AND-COPPER. CARITA COIFFURE. ST. LAURENT AND THE SERPENT, RIGHT—HIS VOYANT PURPLE MOUSSELINE PRINTED LIKE SNAKESKIN, THE TOP AND SLEEVES ONLY ONE SEDUCTIVE LAYER...THE SKIRT ALMOST A FULL CIRCLE, TO FLOW . . . BLOW . . . FLY . . . WAFTING CLOUDS OF "Y" PERFUME....BROSSIN DE MÉRÉ FABRIC. AT BONWIT TELLER. TO ORDER AT I. MAGNIN. THE COIFFURE BY ALEXANDRE.

PARIS: A TRANCE OF COLOUR

Marvellous purple prints...falling, flowing, swirling around the body

AVEDON



PARIS COLOUR-

en the face, at the neck, wrapping the body at Dior

VOYANT PAISLEY SHAWL, LEFT: GIANT SILK TRIANGLE DENSELY FRINGED . . . INTENSELY RED, GREEN, AND YELLOW . . . WRAPPED OVER WHITE CHIFFON PYJAMAS. SILK BY TARONI. THE VOYANT FACE, RIGHT: MATTE EVENING VERSION OF THE DELICIOUS DOLL-FACE MAKEUP SERGE LUTENS DESIGNED FOR DIOR. . . ROUGE ABOVE THE EYE, BELOW THE EYE, INTO THE CHEEK. . . NO FEELING OF EYEBROW OR EYELASH, AND CLEAR DEEP COLOURING ON THE MOUTH. . . THE DRESS: A TOP OF PEACOCK EMBROIDERY WITH ACID-GREEN CHIFFON TO THE FLOOR . . . ORANGE SILK SHAWL . . . A GOLDEN SNAKE WRAPPING THE NECK. ABRAHAM SILK. VOYANT ROPES OF TINY BEADS, FAR RIGHT, MASSED AT THE NECK AND WRISTS OF A LONG BROWN CHIFFON CHEMISE . . . BUTTONED AND SLIT IN BACK OVER A MATCHING MINI UNDER-CHEMISE, BIAS CUT AND JUST TO MID-THIGH. PETILLAULT SILK. ALL CLOTHES: TO ORDER AT BONWIT TELLER; L. MAGNIN. CARITA COIFFURES.

AVEDON



PARIS COLOUR-

A garden of organzas blowing in the night



GIVENCHY'S DELICIOUS ORGANZA PARTY DRESS, FAR LEFT—A FÊTE CHAMPÊTRE IN ITSELF. VOYANT FLOWER COLOURS BLOOMING IN SQUARE PLOTS, DEEPLY SMOCKED ON THE BODICE, SOFTLY SASHED, WITH AN ANKLE-LENGTH SKIRT FLOATED OVER A SLIP IN THE SAME PRINT...GIVING, IN MOTION, A RAVISHING EFFECT OF BLURRED, SHIFTING COLOURS. HUREL ORGANZA. TO ORDER, I. MAGNIN. ALEXANDRE COIFFURE. MAKEUP FROM GIVENCHY'S "BOUTIQUE COLLECTION."

SPECTRE DE LA ROSE, LEFT: CARDIN'S GREAT ORGANZA CABBAGE-ROSE OF A DRESS, SPLASHED WITH GIANT FLOWERS IN BLUES, GREENS, GREYS...THE COLLAR, TWO FLUTED RUFFS, FRAMING THE HEAD LIKE A FLOWER. BIANCHINI ORGANZA. TO ORDER AT BONWIT TELLER.

CHANEL

her new black suits
for day, worn by
Baronne
François de Nerciat

Chanel's new mannequin, Dana de Nerciat, American, married to a Frenchman—the kind of girl who gets into her clothes and looks as though she could grab a jet and meet you for lunch anywhere on earth; a girl who looks luxurious in jeans—a real-life Chanel girl, just playing herself on these four pages.

Dana in black, left—one of the many, many black suits at Chanel this spring: long unlined jacket and centre-pleated skirt in bouclé wool, with a black-and-white silk blouse and scarf... plus the forever-and-ever gilt-chain shoulderbag (from Chanel's boutique, where this scene is set).

This is how we go to work, right: Shepherded by her German friends Reve and Quara, Dana arrives at No. 5—fragrant thought—in another divine long-jacket black suit. Wool jersey, belted, welted, with starched white collar and cuffs, floppy black bow...and those long gold chains the show couldn't go on without. Suit, at Lord & Taylor.

ARNAUD DE ROSNAY



CHANEL

Baronne François de Nercíat plays the evening performance

The allure of a woman who arranges herself beautifully, left—Chanel makes it so easy in dresses like this gold brocade with a wrapped skirt that falls open when you sit and reveals a lovely length of leg....Dana de Nercíat wears it at Mlle. Chanel's apartment, sprawled across the deep, soft, seemingly endless beige suède sofa; like everything else Chanel, it goes on and on—forever.

Dana on stage, right—just where the mannequins enter at Chanel—and what a dress to be on stage in! All those big, fluffly ruffs of ruffles at the neck, the wrist, the knee, the hem—Chanel's black organza tunic-dress....On all four pages: Chanel jewels, shoes, and accessories; the coiffures, by Guillaume.



SHORT-JACKET MIDI SUIT FOR DAY...
JEWELLED CRÊPE JUMPSUIT AT NIGHT

NORELL

When Norell makes the midi suit, you can be sure it's a masterpiece of tailoring, a perfection of proportion. Cut from a marvellous beige-and-brown wool tweed, *left*, a short shaped jacket and a long swinging skirt pulled in at the waist with brown patent; sleeveless beige-jersey top to the skirt...dash of dark leg at the hem. At Bonwit Teller; Nan Duskin; Hutzler's; Montaldo's; I. Magnin. Marvella earrings. Tights by Berkshire. *Right:* Norell's jewelled jumpsuit in that heavy, heavy silk crêpe he uses so beautifully —in the most heavenly shade of turquoise— plunged, and just flowing along the body.... Night or day, one of the most delicious Norells a woman can wear: his perfume Norell —easy to remember, but so hard to forget. Jumpsuit at Bonwit Teller; I. Magnin. Trifari earrings. Both pages: shoes at Henri Bendel; coiffures by Phillip Mason of Vidal Sassoon.


PENN

woman: artist

WHY CAN WOMEN WRITE, PAINT, DANCE,

"The female composer: an object of derision"

"There is no male music because it is all male"

Hairdressers, harpists, cooks: Most are women, but the best are men.
—*The Paris Diary of Ned Rorem* (1954)

The male of nearly all species is bigger, brighter, more eloquent than the female. Consider the peacock or nightingale, the whale or minnow, the tiger or grizzly bear. There are exceptions: One breed of parrot produces a ruby-hued female, while the male is "merely" emerald. In various strains of arachnid, males are not only tinier than their mates, but after mating they are devoured and become quite invisible.

With virtually all mammals, the male is physically more conspicuous than the female. All mammals, that is, except humans.

This is fact. Interpretations vary. That the male is gaudier in appearance does not mean he is quicker in mind; it defines his rôle as protector who diverts enemies away from the inconspicuous egg-sitter. Yet with certain groups—lions, for instance—the female is the provider. As to whether the lioness is less lovely than her shimmering husband is a question of taste, and a human taste at that. In mankind's high periods of art, the simple takes precedence over the ornate.

Yet even in the highest periods, the human female through her accoutrement has made herself more visible than the male. Is this her assertion—or is it man's permission—that she is not an animal? Very early woman became superficially more brilliant than her masculine counterpart, adopting a wardrobe in simulation (or from the actual skins) of the male animal. If at Louis XIV's court men sported spike heels and twelve-inch perruques, their women bettered them with fifty-foot trains and cages containing live birds woven into their spiralling headdresses. (The stately sarabande evolved to accommodate these clothes.) And if, in our 1930's, female impersonators outdid each other in extravagant drag, again they were one-upped, as Parker Tyler explained, by somnambulistic marvels like Mae West or Marlene Dietrich who, with their feathers and scarlet finger nails, became impersonators of female impersonators.

In spite of what suffragists contend now, women from many points in time and space have been strong in politics: Cleopatra of Egypt or Queen Balkis of Sheba, Elizabeth Tudor of England or Catherine II of Russia, Golda Meir of Israel or Indira Gandhi of India.

Women have been strong in poetry and letters, from Sappho to Sévigné, from Sand to Stein. Admittedly there's a vast lacuna between 200 B.C. and A.D. 1600: I can think of only two women writers—both vigorously Christian—during that span: the tenth-century German playwright Roswitha, who wrote in Latin, and the sixteenth-century Spanish mystic Teresa, who wrote in Castilian. But today, at least in the English-speaking world, there are as many top-notch female fiction writers—not to mention critics—as male.

Strong, too, have women been in visual art, though for a shorter time. France seems first to have spawned them in the 1800's. Rosa Bonheur immediately comes to mind, then Mary Cassatt and Marie Laurencin in the early twentieth century. At present, in America, good women painters are treated just as seriously as men.

Our century has also produced scientists, anthropologists, historians, reporters, precedent-shattering choreographers, impresarios, and theatre specialists as dissimilar as Madame Curie, Margaret Mead, Edith Hamilton, Janet Flanner, Dorothy Day, Dorothy Thompson, Mary Wigman, Jean Rosenthal, and Jean Dalrymple. And our century gave us the philosopher Susanne Langer who has written as knowledgeably *about* music as anyone.

Yet she has not written music.

When we have seen so many women excelling in what are commonly thought to be masculine categories, why have the few women composers been of such recent vintage?

Is it because music, although probably the oldest art, is nevertheless the youngest in that it is the last to have gained individuality (the composer as individual is hardly three centuries old) and thus corresponds to women's tardy emancipation?

Is it then because until modern times music everywhere was predominantly a religious expression, and in the West predominantly Christian, and among Christians predominantly male? If, indeed, the church is a man's world, before the Renaissance it was musically not even that, but a domain of asexual anonymous contributors.

Is it because, like the theatre (though unlike poetry or sculpture), music is an *interpretive* craft? and women make better interpreters than they do creators, interpretation being artificial, and artifice—use of make-up, of costume, of song—being more socially fitting to girls than boys? Then what of playacting, that great artifice whose golden peaks in Greece and England eschewed women completely?

Is it because, again as in the theatre, there are problems of execution that never need be faced by poets and painters? Music, before it can

BY NED ROREM

or artist-ess?

PERFORM—BUT NOT COMPOSE MUSIC?

"Is it woman's assertion—
or man's permission—
that she is not an animal?"

"Music . . .
most sexless of the arts"

exist in the ear of an audience, needs a middleman. And any composer, unless he spends his career writing solely for friends who "play piano," will logically be drawn to the orchestra. Now the orchestra is a man's world, autocratic and closed, ruled by an absolute despot. The orchestral player's reaction to all comers, soloist and conductor alike, is one of "you gotta show me." If, to him, the living composer, in general, is an object of contempt, the female composer is an object of derision.

On this last point, an aesthetic consideration: Music, which is sounded and which exists only in performance, is more assertive than pictures, which are mute and which exist in themselves, or than poems, which are half mute and half sound. Still, the patron saint of music was a woman, the virgin Cecilia who died a Roman martyr eighteen hundred years ago. From that time until the Freudian revolution, music was often termed a feminine art, and thus an art fit only for men to tamper with. If, even today, the typical male composer (and there *is* a type) is less extrovert, less aggressive, than the average male painter, the reason lies elsewhere than in the giddy assumption that the arts they practise embody sexual identity.

A rule is not conscious of itself. The white man in a white land seldom thinks of his colour, while the Black man in a white land may seldom think of anything else. By the same token there is no white music when all music is white. Most of what we have heard in the Western world has been white for three millenniums. For three centuries, however, there has been Black music (Black, when heard against a white background: The Black music of Africa is not Black to Black Africans). We have absorbed this as slave songs, as spirituals, as jazz, and more recently as an art form by specific conservatory-trained individuals aiming for the concert hall while still (like the best Black prose, for the moment) using race as subject matter.

Similarly, there is no male music because it is all male. So unquestioned is the premise that we can afford to patronize rather than resent those females who do enter the arena.

I don't mean the glittering plethora of performing ladies, 90 per cent of whom are singers, from Handel's day through Jenny Lind to Bethany Beardslee, with Marguérite Long and Myra Hess at the keyboard. Nor do I mean those Black women, Ma Rainey, Josephine Baker, Mary Lou Williams, Marian Anderson, Hazel Scott, Mattiwilda Dobbs, who have instituted new traditions with grace and force. Significantly, we don't yet find major Black women soloists in the non-vocal "serious" domain—no concert violinists, for example, or pianists—although in orchestras there are some, notably the percussionist Elayne Jones who, ever since I can remember, has taken part in the special recitals of ultra-modern music in and around New York.

I mean composers. There are a handful—and none before 1900. (Oh yes, there *are* earlier examples. Pauline Viardot-Garcia, Rossini's soprano virtuoso, did write at least one apparently delicious little opera for performance by herself in the 1830's. And a hundred years earlier Bach's second wife, Anna Magdalena, composed a bit, mostly transcriptions. But these, both in intent and effect, are really exercises, if distinguished ones.)

In the early decades there were Dame Ethel Smythe in Britain, Elizabeth Lutyens in South Africa, and the Boulanger sisters, Nadia and Lili, in France. France in the 'twenties brought recognition to Germaine Tailleferre, in the 'thirties to Marcelle de Manziarly, in the 'forties to Betsy Jolas. America in the 'forties produced Miriam Gideon, Louise Talma, Vivian Fine, the Black Julia Perry, the Australian-born Peggy Glanville-Hicks, and the German-born Ursula Mamlok. Today there is an International Society of Women Composers headed by Poland's Grazyna Bacewicz. All are well-schooled, first-rate musicians. Mostly they do not use womanhood as subject matter, and they shudder at the phrase Ladies' Music, a classification defensively coined by men during the popularity of Cécile Chaminade's *Scarf Dance.*

And yet, until around 1950 when the civil rights pot began to boil, we applauded the subtlest gesture of the creative female as we applauded the Black—with the condescension accorded to talking dogs.

(When Mormons are challenged about refusing the heavenly priesthood to Blacks, their whimsical rationale is: We refuse it also to women.)

What happened in 1950? The time-worn ecological scale balancing church and state began toppling, and ten years later splintered irreparably. By church, of course, I mean concert hall, and by state, the clubs and streets and coffeehouses. All merged and blurred. Ladies were no longer treated as talking dogs, since all music, including ladies', went to the dogs. Each art, in lowering standards toward mass orientation, coincidentally became interchangeable with each other art. Ironically, the older Ladies' Music, high on the crest of a liberation gap, fell into the pollution and drowned, while younger talents of all sexes headed away from art.

What is Ladies' Music? Music identifiable (Continued on page 212)

PEOPLE ARE TALKING ABOU

The use and misuse of the word "rights" and the point made by Joseph Conrad in *Chance* that you can judge an age by one word that obsesses it. . . . Eco-freaks, the advanced-ecology nuts who sometimes send their girls organically grown carrots instead of flowers. . . . The mild scare of the Robert Marasco play *Child's Play*, crafty but with its main credibilities the performances of Pat Hingle and Fritz Weaver and the slathers of fresh fake blood. . . . William Burroughs's talking about drugs and creativity with Daniel Odier in the book *The Job;* about drug visions: "For the most part dull. The writer has forgotten that he is a writer. He thinks that his vision is interesting in itself . . . it usually is not."

People are talking about . . . *The hippity-happy music of The Fifth Avenue Band, six scruffy young men in washed-out T-shirts who now have an album,* The Fifth Avenue Band, *for their bounding, near-country songs. . . . The troubling, curiously beautiful paintings at the Bykert Gallery in New York by Ralph Humphrey who shapes his canvases like eggs, windshields, or circles, all with lines pressing across them. . . .* riverrun, *a gentle, bare-nerved movie filmed and directed by John Korty who camouflages his attack with California scenery and sneaks up on the generation gap's soft side with his story of an unmarried pregnant girl who insists on having her child at home.*

People are talking about . . . *The* film *The Only Game in Town* with Elizabeth Taylor and Warren Beatty adventuring in Las Vegas-land and getting lots of laughs, all wrong. . . . *Love Story,* a chewy, tender, amusing novel by Erich Segal whose Harvard-Radcliffe couple have no jive, no four-letter words, and only minor hang-ups. . . . The one-minute movies, calmed and powerful, of the poems of Robert Lax by the artist Emil Antonucci who, in addition, publishes Lax in his Journeyman Press series; among the best of these capsule films, shots of New York's Times Square to the words, "Every night/in the world/is a/night in the hospital."

People are talking about . . . *The verb "to off," meaning get rid of, especially kill. . . . In New York, Hippopotamus, an attractive new wallow for eating and flinging that looks like India seen through Kipling and is so introverted it doesn't have a sign outside. . . . Aretha Franklin singing every which way on her new album* This Girl's In Love With You, *making it clear again that she is Supersoul with Paul McCartney's "Let It Be" before the Beatles had had a crack at it.*

People are talking about . . . *Grapefruit,* Yoko Ono's un-book of instructions; example, "LAUGH PIECE: Keep laughing a week." . . . Harry Belafonte playing a Jewish angel in *The Angel Levine,* the first American film by the Czech director Jan Kadar, who took it from a Bernard Malamud short story. . . . *The Strange Story of False Teeth* by John Woodforde who goes on at length about George Washington's discomfort and trials with false sets, one of them an upper set possibly of elk's teeth that were eventually replaced by ivory ones, usually soused "in port to check their disagreeable taste."

People are talking about . . . *The novel* The Undiscovered Country *by the young British writer Julian Mitchell who has managed to be witty, intelligent, and slightly aloof, making the head trip of the 'fifties and 'sixties sound like a comedy of manners written in the 'twenties or 'thirties. . . . Roman Polanski's next movie-to-be, a Western about the forty-five people who died in California's Donner Pass, some of them by cannibalism; Polanski, quoted in an interview with Joseph Gelmis in Gelmis's book* The Film Director as Superstar, *said: "But it has nothing to do with any of my earlier pictures. What makes you think I'm obsessed by the bizarre?"*

People are talking about . . . *The Last Sweet Days of Isaac,* the Off-Broadway musical play by Gretchen Cryer and Nancy Ford who have glued together two skits with some good wholesome rock and deliciously neurotic performances by Fredricka Weber, a girl who glistens with pliable innocence, and Austin Pendleton, who beguilingly tries to disguise with academic jargon nothing more intellectual than lust. . . . The Korean family Chung, a formidable musical conglomerate with, especially, pretty twenty-one-year-old Kyung-Wha, a marvellously accomplished violinist whose absorbed and vigorous attack seems to hit somewhere between Shakespeare and shortstop.

People are talking about . . . *In London, Sadler's Wells's new production of* The Valkyrie, *conducted and directed by Reginald Goodall and designed by Ralph Koltai, who has given to the opera moonscape sets and to Wagner's Rhine maidens plastic bosoms. . . . England's first rock group with a light show, Pink Floyd, and their freaked-out space music, startling with sirens and gongs, on their newest album* Ummagumma; *music freaks listen to Pink Floyd, who are scheduled to start their first United States tour this month, stoned and wearing earphones to assure total dislocation.*

Tom Paxton, the thinking folks' singer, gentle but hardly soft, whose songs are like obsidian arrowheads: apparently simple, with sharp cutting edges. Confident, disciplined, with clothes that suggest Oklahoma where he grew up (his hero was Burl Ives) and retreating curls balanced by a droopy moustache, Paxton picks his guitar and sings in a mild, cheerful voice from the two hundred songs of his nine song-writing years, advancing from country rambling through political broadsides to topical comment—clever, funny, pointed—on cities, divorce, rabbits, drugs, barrooms, politics—with often a glance at love. As Paxton's music has ripened (he's thirty-two), poetry has replaced polemics, but he still speaks plainly. In "Jimmy Newman" (now on an Elektra record), he parables the crescendo confusion, frustration, and incomprehensions of the war in Viet Nam. "I Give You the Morning" lights up love; "Forest Lawn" slaps at funerals; "The Iron Man" is fifteen minutes of irony. Judy Collins sings Tom Paxton's songs; so do Peter, Paul, and Mary. His audiences—often students, even scholars—are thoughtful, groove on a good mind at work.

JACK ROBINSON



PEOPLE

1. ERIC MERCURY, a rock in the pop avalanche from Canada, and his big, hoarse, deep-in-the-throat sound. Mercury, son of a Fundamentalist preacher, left home at fourteen to work as a "go-fer," an errand boy in Toronto's nighttown. American rhythm and blues, for him, were "like a train coming in": a solid, strong way of singing that he picked up and still uses on his album *Electric Black Man* (Avco Embassy Records)—"It's a long way down to up."

2. MICK JAGGER and his rôle as a rock-star-in-retirement in the British film *Performance*. A kinky patchwork of the London underworld, *Performance* follows a pain-loving crook as he searches for a hideout and ends up at Jagger's retreat, furnished with a mammoth gypsy bed and two girls. Jagger, silky and sad, is the heavy—a mysterious, detached observer of the violence that swirls up about him.

3. ROSALYN TURECK, pianist and towering Bach expert, and her eight-concert Bach Festival with the National Symphony Orchestra: two at Alice Tully Hall in New York, four in Washington, D. C., one in Annapolis, Maryland, and one at the University of Maryland. At seventeen, Rosalyn Tureck began the quiet revolution that led to a complete rethinking of the music of Bach through her development of a new technique for playing Bach on the piano. Because Bach had seldom scored his music for a particular instrument, she played klavier pieces alternately on a piano, an organ, a harpsichord, a clavichord, and most recently on an electronic piano. "I never put Bach in the museum. He's very much a twentieth-century phenomenon."

4. RUBY LYNN REYNER of the Play-House of the Ridiculous —the lunatic, season-in-hell burlesque that will shortly tour Europe. Twenty-two, long-legged, with a crazy squawky voice and a Klimt aureole of red hair, Ruby Lynn Reyner grew up on television and old movies. Right out of the 'forties, she mimicked all the screen lovelies from Lucille Ball to Rita Hayworth. Smoking a mean cigarette, she said: "Women love me because I always play fallen women." Directed by John Vaccaro, Ruby Lynn Reyner has been flung from part to part in scripts that could be put together with glue and shears. The Ridiculous makes a vaudeville out of theatre, singing and tap-dancing ideas into oblivion.

5. EDWARD RUSCHA (Rew-*shay*), California painter and photographer, and his boxed portfolio edition of seventy-six stains—everything from L.A. tap water to the blood of the artist. Ruscha said his work is "just information." "I have to know what something looks like, so I take a picture or I do a stain." His photographs of Sunset Strip, swimming pools, and a portable typewriter, taken with a cheap camera, are printed in white-jacketed small-edition books that Ruscha publishes himself. Ruscha grew up in Oklahoma City, wears cowboy shirts, and has great affection for the Southwest's sprawling, drawn-out landscape marked by oversize signs that come floating up in his paintings, shown recently at the Alexander Iolas Gallery in New York.

ARE TALKING ABOUT...







Although I have always been sold on six candlesticks on the high altar, Episcopal High Mass, and churches crammed with images and reeking of incense, I have never tried to find Christ in the London Library before. "I'm looking for Christ," I said to the sweet-natured young man behind the counter, "is He under Biography or Religion?" "No, He's under Religion, Jesus, octavo, fifth floor," he replied. It is not every day that one does research on the face of Christ, a subject I had not thought about, apart from meditating periodically that it was high time Hollywood thought about Him other than as a mobile electric light bulb. We are, in fact, so sated with images of the heroes and heroines of the Gospels that it is easy to forget they are all products of human fantasy. Would, one wonders, the whole course of Christianity have been very different if we had an album of family snapshots? I don't think so, but the face of Christ remains a paradox. It is at once a face we immediately recognize and yet it is one we do not know at all. Like many of the incidentals of religion it is a subject of immense fascination.

THE FACE OF CHRIST

BY ROY STRONG

Some of the early Christian and mediaeval legends concerning the face of Christ have a loveliness and beauty that make them peculiarly quaint yet deeply moving. Christ bearing the cross to Calvary, His brow pouring with blood and sweat is wiped by a widow or maiden of Jerusalem on whose handkerchief His countenance is miraculously imprinted. This story, of course, still finds its place in the Stations of the Cross followed during Lent and Holy Week in any Catholic or High Anglican Church. The resulting image was the *Vera Iconica*, the true icon, which was later transformed into Veronica which became the name of the lady.

Many are the legends surrounding this relic, the veil of Saint Veronica. In one of the most charming variants, Veronica encountered the messenger of the Emperor Tiberius in the street, who had arrived too late from Rome in the hope of persuading Jesus to come and cure Caesar. Veronica explained how she wanted Christ's picture to recall Him in His absence: "Now one day when I was taking the canvas to the painter I met my Lord, who asked me whither I was going. And when I had made known to Him the cause of my journey, He asked me for the canvas. He took it and gave it back to me painted with the likeness of His countenance." Later, Veronica travelled to Rome bearing the image that miraculously cured the Emperor. It is not until the early eleventh century that an altar dedicated to this relic appeared in Saint Peter's, and what we know of its appearance from copies shows the traditional image: hair long and parted in the middle with moustache and beard.

Eusebius of Caesarea published an exchange of correspondence between Christ and King Abgar V of Edessa. The King asked Jesus, having heard of His great miracles, whether He would come to Edessa to cure him. An artist, Ananias, carried the letter and returned with a portrait of the miracle worked. Saint John Damascene had a delightful elaboration telling of the actual encounter of the artist and the Saviour. The painter was so overcome by the splendour of Christ's face that he was unable to paint, so that Jesus, seeing his predicament, took the canvas and pressed it to His face, so leaving an imprint of His countenance. (Continued on page 209)

"CHRIST BEARING THE CROSS," ATTRIBUTED TO GIORGIONE

ISABELLA STEWART GARDNER MUSEUM

BRAVISS

JACK ROBINSON

Nine conductors, handsome, young, meteoric. Together in music, singular in zest, essence, and style, they perform all over the musical map.

SEIJI OZAWA, 34, Japanese, left. Hair-raising precision, cool. "Only the composer counts." Music Director: San Francisco Symphony (fall 1970); Tanglewood. Skier, golfer, baseballer. In Tokyo, he leads two orchestras, a thousand voices in the Beethoven Ninth. "My baton is all I have."

ZUBIN MEHTA, 33, Indian, above. Passionate, magical, driving. "Great music is not square." Music Director: Los Angeles Symphony; advisor: Israeli Philharmonic. Zips into tennis, fencing, yoga. "Music is written with a microscope."

SPMO!

MICHAEL TILSON THOMAS, 24, American, right. Spectacular New York début. Assistant conductor: Boston Symphony. Plays harpsichord, Moog; collects books, minerals. "I have tremendous faith in my generation ...musically."

RAFAEL FRÜHBECK DE BURGOS, 36, Spanish, above. "Music lives in the moment." Music Director: National Orchestra of Spain; Düsseldorf Symphony. Romantic, austere. "I want to hear the marvellous."

CLAUDIO ABBADO, 36, Italian,
right. Rapt, linear, spellbinding.
"Love is better than tension."
Music Director: La Scala, Milan.
Alpinist, car racer, soccer player.
"Every performance is a conquest."

ANTONIO DE ALMEIDA, 42, French, below.
Eloquence, dash, discipline. Principal guest conductor:
Houston Symphony. Tennis, riding, musicology.
Editing Offenbach, Boccherini symphonies.
"I get terribly in the music."

LAWRENCE FOSTER,
28, American, above.
Ardour, clarity.
Permanent guest conductor:
Royal Philharmonic, London.
Water-skis, rides.
"Music to me is religion."

BRAVISSIMO!

HENRY LEWIS, 37, American, above. Vigorous, sweeping, lyrical. "Every note must be a beautiful sound." Music Director: New Jersey Symphony. Moves orchestra to campuses. "We're getting younger audiences . . . music is up, up, up . . . not down."

COLIN DAVIS, 42, British, left. Power, presence. Music Director: BBC Symphony; Royal Opera, Covent Garden (fall, 1970). Likes rice, yoghurt, exploring rare scores. "Music is civilized . . . it brings people together."

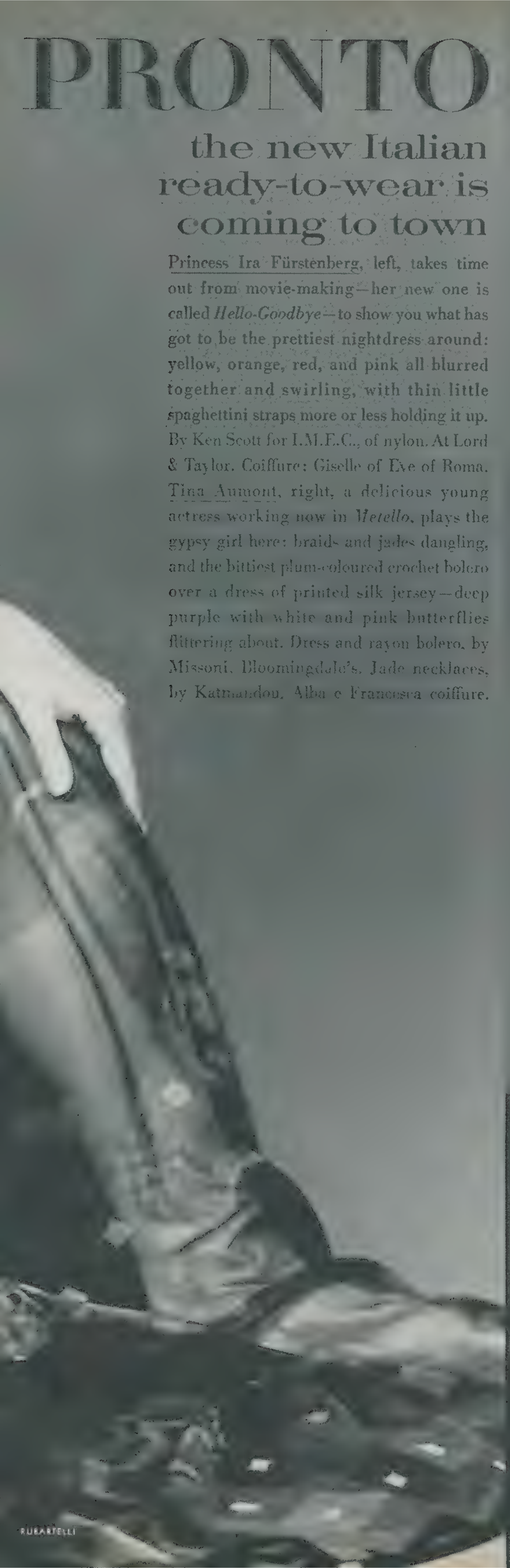
PHOTOGRAPHS: CESARE COLOMBO; HARRY BENSON; JACK ROBINSON


PRONTO.
PRINCESS IRA FÜRSTENBERG

PRONTO

the new Italian ready-to-wear is coming to town

Princess Ira Fürstenberg, left, takes time out from movie-making—her new one is called *Hello-Goodbye*—to show you what has got to be the prettiest nightdress around: yellow, orange, red, and pink all blurred together and swirling, with thin little spaghettini straps more or less holding it up. By Ken Scott for I.M.F.C., of nylon. At Lord & Taylor. Coiffure: Giselle of Eve of Roma. Tina Aumont, right, a delicious young actress working now in *Metello*, plays the gypsy girl here: braids and jades dangling, and the bittiest plum-coloured crochet bolero over a dress of printed silk jersey—deep purple with white and pink butterflies flittering about. Dress and rayon bolero, by Missoni. Bloomingdale's. Jade necklaces, by Katmandou. Alba e Francesca coiffure.





TINA AUMONT



PRONTO PUCCI

Splashes of colour, flashes of skin—a zing of things from the prince of prints, for all easy hours of the beach life. Firebird, left, in flaming silk jersey with sparks of pink, black, white, brown, yellow on a plunged midriff top, slit skirt. At Lord & Taylor, New York; Neiman-Marcus. Under the slit sarong, above left, lurks a teeny-weeny matching bikini in the same bellisimo print—all shapes and shades of pink and green on espresso-brown cotton gabardine. Turnout, available late April at Saks Fifth Avenue; Neiman-Marcus. Out in the sun in a cropped chiffon jump, above—and when the moon comes up, there's this divine long slashed skirt to throw on over it. Both: brown-beige-anthracite print with embroidered bands at throat and waist. Lord & Taylor, New York; Neiman-Marcus. All clothes: Emilio Pucci. Makeups: Gil of Max Factor.

FRANCO RUBARTELLI



OH, GENEVIEVE!

you know, Genevieve Waite, the girl in "Joanna"...

BY EDITH LOEW GROSS

And yet, ten years ago, who in the name of holy Hollywood would have looked at her twice? . . . This angel-faced CARE poster. . . . This thread of a girl—5-foot-8, 99 pounds (worms, she expects)—with wild-wool hair and starved-cat eyes and a high-C voice that goes on interminably, who comes to dinner in a World War II paratrooper's suit, and lies like a rug when lies are more seductive than truths and tells the truth when the truth has the kick of a small grenade. . . . This direct, devious, sweet, funny, fiercely ambitious waif who makes herself up out of old film clips and private fantasies; who claims often to be the reincarnation of Marilyn Monroe, and gives to her colleagues lovingly-inscribed photographs of herself at the actress's tomb, a single wan flower clutched in her hand; who arrives on the set emblazoned with bumps, burns, and sundry bruises, because where Genevieve waits, calamity strikes—pots fall, cigarettes set fire to her, chairs rise up against her; she is zonked by everyday realities.

Not what you would have called star cloth in the old days—right, Manny? Ah, but that was in another century. In the year of our Lord, 1970, in the Age of Aquarius, Genevieve Waite, Aquarian, born in South Africa 22 years ago on a Friday the 13th in February, rejected by London's Royal Academy of Dramatic Art, present occupant of the "super, beautiful, absolutely groovy, fabulous" house that once belonged to Jeannette MacDonald—this very same Genevieve Waite is suddenly the Melba toast of Hollywood. With no real track record to speak of—*Joanna*, an unbilled walk-on in *Myra Breckinridge*, a starring rôle in an unreleased comedy called *Move*—she is sought after, fêted, talked about. . . . "More people," says Michael Sarne, who discovered Genevieve in London and directed her in both *Joanna* and *Myra*, "spend more time talking about Genevieve than about anybody else on earth. She excites conversation; she'll say anything—do anything—to provoke a sensation. If she could, she would cause the accident of the world—she'd rather see a disaster—she enjoys a disaster—she *is* a disaster. A calamity. I spend whole days thinking of ways to avoid crisis with Genevieve. I don't eat her curry—she does a really very good one, but I wouldn't dream of touching it; you just don't take chances of that kind with her. And you mustn't let her in your house; she will sell everything in it. You must pay her no attention whatever; she's a terrible liar—makes up the most fraudulent stories about people and about herself. She's not a solid person: she's a myth of her own invention, living in a world of her own invention. Her subconscious is completely on the surface. It's why she's superb as an actress: she invades the realm of fantasy without any difficulty—Alice going through the glass. Above all, she's like no one you've ever met before—she's a Martian—a girl from another planet. That's Genevieve's main appeal, and it is simply tremendous. She has a giant-size future. Unless she blows herself up first."

And Genevieve says: "I adore Michael, don't you? He's brilliant, even if he does say the most perfectly awful things about me. I had no idea I was going to do that bit in *Myra Breckinridge;* Michael just routed me out of bed in the middle of the night and over to the studio, and he sat me in this crazy dentist's chair and stuffed a lot of dental equipment in my mouth and told me to say anything that popped into my head, and he kept shooting and I kept talking—totally incoherent, of course—just going on and on (Continued on page 211)

...the freaky blond dolly with the squeeky voice—the one you couldn't take your eyes off

MAURICE HOGENBOOM



"I adore this dress—the way it just falls and ties, and the way it's all pieced together and sort of raggedy, and that soft soft tawny colouring—it's like being a girl in a forest in Shakespeare, Celia or Rosalind."...The two-piece suède dress at left and on the preceding page, and the one at the right—in tones of chamois, beiges, browns—by Marsha Trinder.

GENEVIEVE WAITE
in suède..."this is how I love to dress"

VARICK ROGENSOM



HENRY CLARKE

¡SPAIN — DIVINO!

White flamenco flounces...white leather with white cotton... terrific new looks from Spain, photographed in the white white light of Marbella



Flamenco flounces at Villahierro, far left: starched white cotton poplin open to the sun in back, with a long skirt slashed into four panels, all flounced and flouncing over bright pink shorts and bare brown legs. The jewellery by Enrique Morel. Mitzou puts clean white leather with clean white cotton, left: a cotton blouson laced and banded in leather...over matching cotton pants with a leather crease down each leg and buttoned leather flaps below the knee. Of Cadena fabric. The coiffures and hairpieces, here and on the following four pages, are by Duran of Madrid.... Scene in Spain—El Venero, the enchanting Moorish house of Madame Hector de Ayala, in Marbella on the Costa del Sol—white, sunwashed, with an uninterrupted view of the Mediterranean. More about El Venero itself, further on in this issue.

SPAIN



¡ black
and white–
divino!

Lino, left: pinwheels and streamers and waves of black-and-white cotton organdie billowing like the widest cape in the world over matching pyjamas...hair tied in a black silk gypsy scarf...dangling jet earrings. Enrique Morel ring....Photographed at El Venero in Marbella. Elio Berhanyer, right: bashes of giant black polka dots on white cotton piqué—a long Empire dress with short pouffed sleeves and two great big side slits to let the white piqué pants underneath flash straight out. Oleart fabric. To order at I. Magnin. Enrique Morel jewellery. ...This Marbella house: La Huerta de los Olivos.

HENRY CLARKE

How delicious a blonde looks in black—like Ulla Amilivia in Pertegaz's ruffled jumpsuit, above, with pearls wrapped at the throat and her thick, shining, sun-streaked blond hair and blue-green eyes really lighting up the dark...the jumpsuit, in heavy crêpe, with long languid ruffles spilling down the front, spilling over the wrists, spilling over the ankles, and a wide black satin sash....Photographed beside an indoor Moorish fountain at El Venero, Marbella. Jumpsuit by Pertegaz Boutique. Cadena fabric. At Bergdorf Goodman Couture Boutique; Neiman-Marcus; I. Magnin; El Palacio de Hierro, Mexico City.

At Elio Berhanyer, a little bolero goes over a bouncing midi, right: navy cotton jacket with clean white cuffs and the freshest-looking dress—a white cotton sleeveless top, white-banded navy skirt, and one white camelia at the waist—correct and immaculate with Berhanyer's white stockings and gleaming white patent shoes. Turnout of Cadena fabric. At I. Magnin....Photographed at El Venero.

SPAIN

¡divino!
languid black
ruffles, white-
banded midis

HENRY CLARKE

RAYMUNDO DE LARRAIN

Space-Age Moorish

ON THE COSTA DEL SOL, THE SPANISH FINCA OF AMBASSADOR AND MME. HECTOR DE AYALA

From her own scale model, Mme. Hector de Ayala, a British-born American, designed this blueprint for living as a white backdrop for her collection of Orientalisms. Now a finca of bubble domes, cool waters, and lucent tiles, El Venero is for Ambassador and Mme. de Ayala a constant pull from Paris to Marbella. *Left:* Mme. de Ayala in a niche of cushions of Asian silks, silver, and the roses she grows, clusters everywhere. *Right:* Fantail pigeons and sixteenth-century Moorish fountains, floating flowers. *Above:* The pool, tipped above orange groves to the sea; here on summer nights, Mme. de Ayala lights candles on the tiles, stereos the gardens with guitars, and surprises her guests with gypsies dancing flamenco on El Venero's floodlit roof.



Mme. de Ayala with one of her poodles in the salon, *above:* Persian rugs and furs on glazed tiles; clasps of roses, painted and real, near bibelots and minerals; Thai silk cushions on the low, alcoved divan. *Left, from the top:* A façade of the house framed by La Concha mountain; a marble channel cuts through the stairway linking Moorish fountains with the pool. *Centre:* In a court-yard corner, cactus and green plants, egg-plants and nuts, with a gleaming eighteenth-century vermeil coffeepot. *Below:* Mme. de Ayala in the Crystal Room, a shimmer of see-through tables lighted by arched windows. "Even in winter with a roaring fire, you can look out and see all the greenery."



RAYMUNDO DE LARRAIN

"I love everything Arabian Nights," said Mme. de Ayala, "but without all the brouhaha." At El Venero (which means The Source), she plotted every detail, gardening the property into thirty-five acres of peaceable kingdom for the permissive menagerie of Ayala pets, designing the house as a met twain of East and West. To her Orientalisms—from India, Thailand, the Philippines, and Hong Kong—she added Europeanisms and Americanisms. In one salon, for instance, the tiger skin is a Bengal trophy shot in India by the Ambassador—who, before Castro, represented Cuba in France—but the pool parasols are "Turkish" from a New York department store. "The stamp of her personality is everywhere . . . she has a tremendous sense of *mise en scène,*" said one of Mme. de Ayala's friends, who call her Chico. A painter, she exhibits under the name of Audrey Cory Duncan, sometimes paints her small exquisite canvases in a tree. At the finca, she loves to wear saris and bells and sandals and often brings her guests into the scene, giving them bright, tasselled djellabas at swimming parties, or Moroccan slippers to scuff over the tiles in the house.

Space-Age Moorish



CLAUDE PICASSO



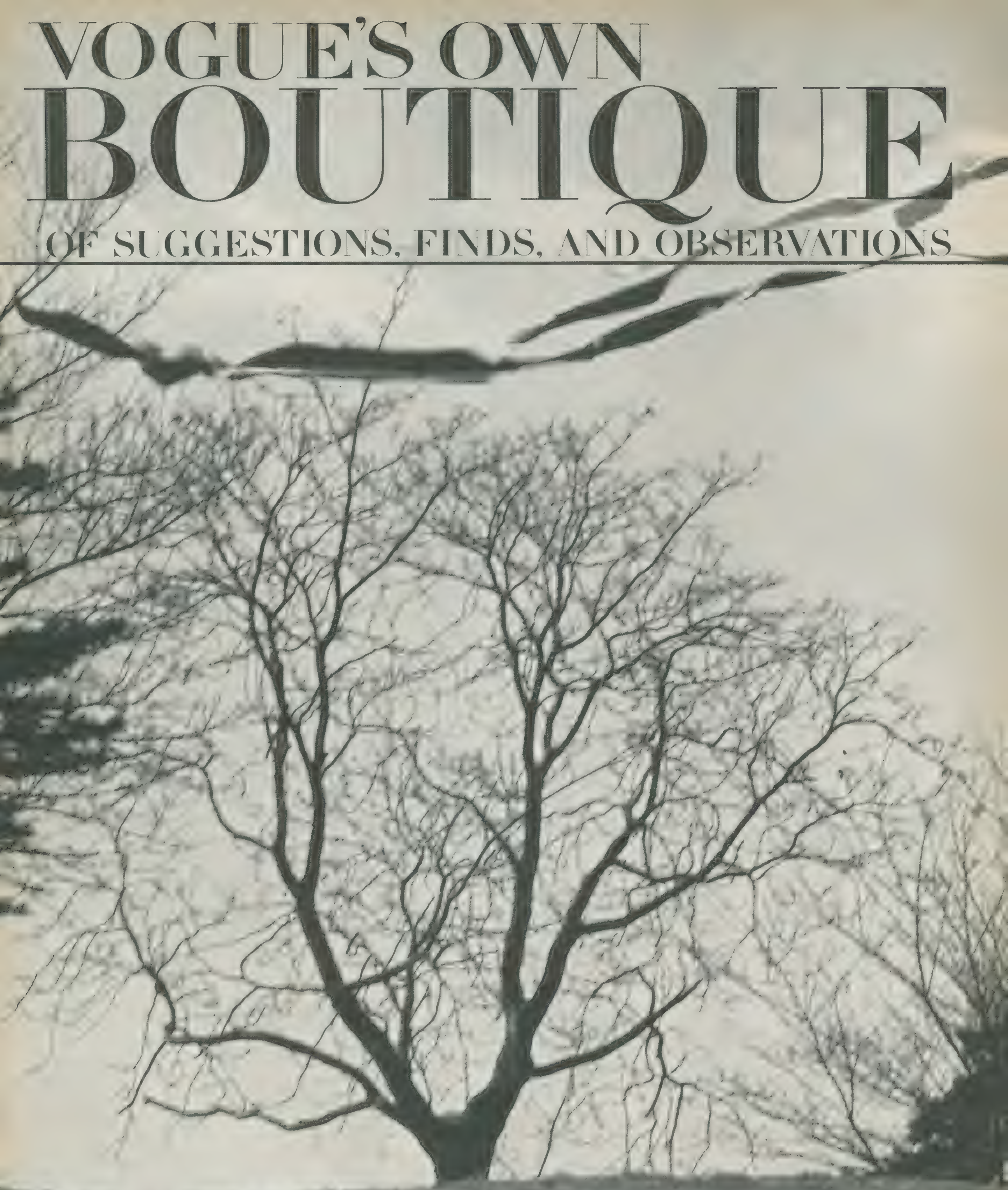
Spoon-shoot

A look at the other side of the spoon. The oldest and most romantic of the machines for eating, it has been to the moon. Here, life size on a sea of mercury, the shapes of today's soup spoons—only soup spoons still have round bowls—in designs ranging from the time of Charles II to the contemporary.

FOR FURTHER DETAILS ABOUT THE SPOONS, TURN TO PAGE 220.

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



It's spring! It's spring! Oh! the first day you know spring is here—patches of snow on the ground, a bare hint of buds on the trees—that's the day to get out the kites and fly, fly, soaring high.... David Watts is out on the hill in his orange-and-pink cotton knit shirt, pink flannel pants. O Boutique, at Bonwit Teller, N.Y.... O'Malley O'Connor in her red boots, tunic-dress of orange, gold, red print scarfs. Abracadabra, 243 E. 60th St.... Patricia Cleveland in flowered crêpe shirt—Granny Takes a Trip, 301 E. 62nd St.... her own design green wool double-split skirt. Henri Bendel.



More on next page

VOGUE'S OWN BOUTIQUE





HORTH

MARY RUSSELL

Paris: Yves

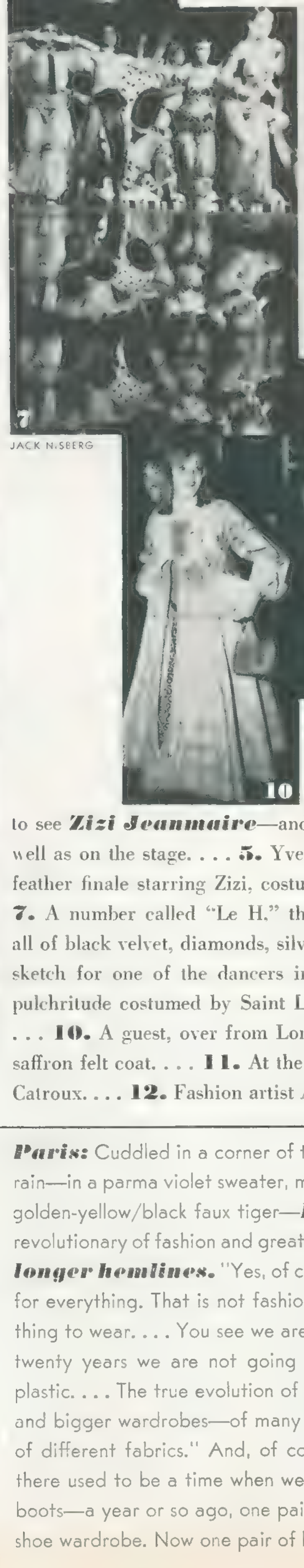


5



6

Saint Laurent asked his friends to the Casino de Paris . . .



7



8



9

10



11



12

JACK NISBERG

to see ***Zizi Jeanmaire***—and it was a jazzy show in the aisles as well as on the stage. . . . **5.** Yves backstage. . . . **6.** Red, white, blue feather finale starring Zizi, costumes designed by Saint Laurent. . . . **7.** A number called "Le H." the cast in beautiful sensual costumes all of black velvet, diamonds, silver gauze—lots of skin. . . . **8.** Yves's sketch for one of the dancers in "Le H." . . . **9.** Casino de Paris pulchritude costumed by Saint Laurent—what's better than feathers? . . . **10.** A guest, over from London, in Zandra Rhodes's spectacular saffron felt coat. . . . **11.** At the performance, M. and Mme. François Catroux. . . . **12.** Fashion artist Antonio, in his dashing velvet hat. . . .

Paris: Spring rain is misting the twisting streets of Montmartre . . . and ***Mary Russell*** and ***Grace Coddington*** are showing us some of the enchanting new clothes from Saint Laurent Rive Gauche. **1.** Grace in black cotton serge suit. $150; and copper suède granny boots. . . . **2.** Mary in the same idea: longer jacket made of real denim. $100. . . . **3.** Grace in a dear little dress of crinkly crêpe printed all violet and lavender, $300. . . . **4.** Mary in a shirt, gitane skirt, of orange-y calico cotton, $90. . . . All, at Saint Laurent Rive Gauche, New York; Kaufmann's, Pittsburgh; Bonwit Teller, Chicago; Sakowitz, Houston. . . .

Paris: Cuddled in a corner of the taxi, sheltered from the soft spring rain—in a parma violet sweater, mini skirt, little wrap coat, and boots of golden-yellow/black faux tiger—***Emmanuelle Khanh,*** the early revolutionary of fashion and great talent of Paris fashion, is talking about ***longer hemlines.*** "Yes, of course they are nice. But not for always, for everything. That is not fashion today. A long skirt is just one more thing to wear. . . . You see we are not going in just one direction . . . in twenty years we are not going to be all wearing just wood, or just plastic. . . . The true evolution of the mode is for women to own bigger and bigger wardrobes—of many different clothes, of different lengths, of different fabrics." And, of course, Emmanuelle is right. Just think, there used to be a time when we owned just one winter coat. . . . And boots—a year or so ago, one pair of boots was the big addition to our shoe wardrobe. Now one pair of boots is certainly nowhere enough. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*



1. Spring snow. Adorable Marisa Berenson sleeps beneath a blanket of white suède and soft kid leather. all fringed and hand-stitched together. By Raymond Laramee. To order at Henri Bendel. 10 West 57th Street. . . .

2. For mushing through spring slush—or for late Sunday night dinner at the Coupole in Paris—where everybody looks to see what you're wearing—fashion illustrator Maning wears green suède gaucho pants, his Lapland lacquer-red laced boots—from La Factorerie, 5 Boulevard Malesherbes.

3. Maxime's spring midi—Maxime McKendry designed her own clingy, slinky, midi-length T-shirt . . . wears it with violet matte jersey pants. . . .

MANING

4. Spring down the ladder at "The Different Drummer." Marisa Berenson wears a batiste shirt and blue jeans tie-dyed like the rainbow. Shirt, $9; jeans, $13. 792 Lexington Avenue. . . .

BERRY BERENSON

JACK ROBINSON

5. Spring means flowers and everyone gets daffy over them . . . Marisa (hidden) and Berry Berenson and Squashy the dog find The Greenery's window irresistible. 243 E. 53rd St. . . .

THE FACE OF CHRIST (Continued from page 179)

"The most wonderful staring eyes in the whole history of painting"

The portrait at Edessa, which again is of the usual type, was eventually carried by the Greek Emperor to Byzantium and disappeared when the Empire collapsed in mid-fifteenth century.

In early Christian representations, Jesus often appeared clean-shaven as well as bearded but soon the latter image became definitive. Both are products of the imagination, although it is more probable that He was bearded as the Palestinian Jews of that date were unlikely to have been clean-shaven. The long hair is explicable in that Jesus was given flowing locks due to a confusion over the description "Nazarene." Jesus was mistakenly supposed to have been a Nazirite, a man who in Mosaic law undertook a vow of abstinence from intoxicating drink and let his hair grow long. The image never changed down through the centuries, apart from variations in mood and style. There are starved thin Gothic faces, noble Renaissance ones, theatrical rococo ones or, worst of all, milksop nineteenth-century ones.

Any choice out of the millions of images of Christ is inevitably a personal one. Amongst them I would rank first the head in Piero della Francesca's "Resurrection" at Sansepolcro, Italy. It is dawn, a chilly one, amidst an Umbrian winter landscape. The soldiers sleep, and from an antique sarcophagus Christ arises. "Arises" is hardly the right word, for he plants a foot solidly on the edge of the tomb. The art is that of the Renaissance in its monumentality, and yet the head is still Gothic with the most wonderful staring eyes in the whole history of painting, great orbs of serene sadness that seem rather to be full of memories of the events of Good Friday than Easter Day and yet seem to gather the onlooker in to share in the supreme experience. The face has great strength and yet the bone structure is almost feminine in its delicacy.

One remembers too "Christ Bearing the Cross," attributed to Giorgione, in that extraordinary place the Isabella Stewart Gardner Museum, Boston, Massachusetts. Mrs. Gardner, Bernard Berenson's benefactor, was a strange lady of Anglo-Catholic leanings whose house was transformed into a great art shrine endowed in perpetuity not only with great masterpieces, none of which must ever be moved, but with a program of flowers and music. One's memories of this picture are heightened by the experience of this museum, for Mrs. Gardner decreed that a tiny vase of violets, the colour of the Passion, should be placed before the picture forever. The central court is all purple for Holy Week and a blaze of white on Easter Day. Christ has the face of a Renaissance *gentiluomo*, lips slightly pursed, eyes turned out with a look of noble inquisitiveness, the beard short and well cared for, the hair shoulder length and beautifully combed. The huge cross, which should sink into the right shoulder, and the crown of thorns, which should tear at the flesh, become attributes in a portrait of a Venetian aristocrat. And yet it remains an encounter one never quite forgets.

The most terrifying Crucifixion face in the world is in Grünewald's Isenheim altarpiece. Painted for a hospital caring for lepers and those suffering from skin diseases, this startling, horrifying object was stage one in a ritual which was hoped to effect the miraculous cure of sufferers. The elongated withered arms of Christ end with fingers that tear at the night sky and the body is appallingly lacerated. His head slumps down to the right, a coarse-featured Everyman with a brow weighted down by a bush of thorns, His features contorted with pain and a mouth wide-opened, slavering. Holbein's "Christ in the Tomb" is almost a sequence to this, although calm of mood is restored. His body lies cold in the tomb, a narrow rectangular cavity, only the hand, feet, and side wounds indicating the suffering of the Crucifixion. Holbein must have drawn from a corpse: The face tilts back, mouth open, dead eyes turned upwards as if no one had bothered to close the lids, and horrid matted hair falling over the edge of the shelf. With that cold hardness of line derived from high Renaissance realism, Holbein is the master of the objective record. He presents us with a dead body cold on the slab without comment.

And yet the painted and sculpted faces pale before the haunting mystery of the face on the Holy Shroud of Turin. This shroud, claimed to be *the* Shroud, preserves the image of a crucified person, but it was not until 1898 when it was photographed by an Italian called Pia that its full significance was revealed. Every detail is correct from the wound in the side to the shoulders damaged through having hauled the cross. The face is one of unforgettably grave calm after terrible suffering. In negative it is a phantom image which we see and yet do not see. It is blurred, but as though through a mist we can make out hair hanging down each side, a low forehead, part of an almost square face, with moustache, prominent eyebrows, long nose, and lids now shut upon the world.

A face which we see and yet do not see is perhaps one's ideal vision and the world of mystics and visionaries fulfills ideas much better than any of the more definite representations. Words are impressionistic and allow the individual to take over and weave his own vision of the face. Saint Teresa of Avila wrote: "His is not a dazzling radiance but a soft whiteness and infused radiance, which causes the eyes great delight and never tires them." She described "His very great beauty . . . and though . . . I greatly longed to see the colour of His eyes, or His stature, so as to be able to describe them later, I was never worthy enough to see them, nor was it any good my trying to do so." And this, perhaps, is how one should best think of the mysterious face of God in human guise.

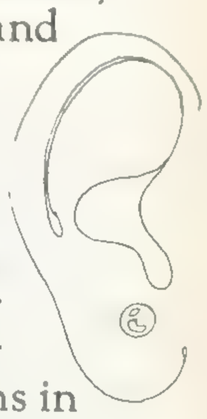
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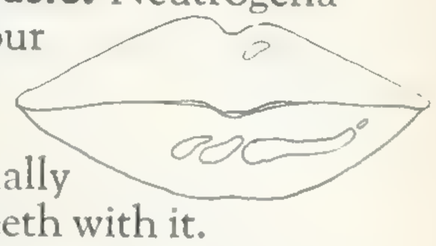
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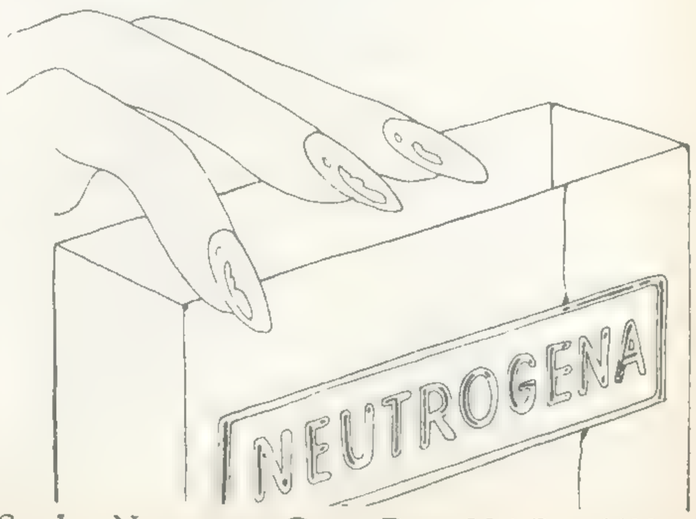
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MASSAGE (Continued from page 135)

The low-down on the rub-down

What is there or isn't there about massage?

We asked a few experts, found there's more that is than isn't. *George King,* acrobat turned masseur, sought out by many dancers (Villella and Nureyev among them): "With most people, it's a tension thing—physical, mental, emotional. You can help to release tension through touch. In massage, you're not so much toning muscles as trying to achieve a recovery from fatigued muscles. The heart relaxes in the stimulated flow of blood. The body becomes more supple. And a supple body is the secret of vitality—not all that chin-up stuff."

The word, according to *Massage,* an authoritative book by Gertrude Beard and Elizabeth C. Wood, means "to knead." It designates manipulation of the soft tissues of the body, administered to produce effects on the nervous and muscular systems and the local and general circulation of the blood and lymph.

Dr. Willibald Nagler, Chief of Physical Medicine and Rehabilitation Division at The New York Hospital: "I think the patient should know why he wants a massage, and what it's supposed to do for him. . . . There is much misuse of the term. Massage is not back-slapping and rub-down, but a quite special technique proved and refined over the centuries. . . . If tension is expressed in tightening of muscles—back pain, neck pain, et cetera—then you need a soothing massage, prescribed by a physician and delivered by a qualified person who knows anatomy. But if you crave only attention, a concerned touch: then anyone can give it to you. . . . Along with making you feel good, massage has a direct physiological effect on up-tight muscles. Blood circulation accelerates and deposits of lactic acid get washed out of muscles. With improvement of circulation, you have the side effect of improvement of skin. . . . A purely relaxing massage, just caressing the body so that well-being streams over you, is better than taking a tranquillizer. *Much* better—no harm can be done and there's no unattractive aftermath."

Jack Hofkosh heads the physical therapy department at New York University's Institute of Rehabilitation Medicine: "Massage is a great tool for relaxation: stimulation: and to prepare a part for rehabilitation. One reason it's not stressed enough lately is that, as new technologies crop up, we become so involved with them that we often lose sight of the older tried and true methods such as massage and hydrotherapy. . . . Unless the operator is a physical therapist, a salon massage must be clearly defined as being either relaxing or purely cosmetic. In a medical setting, it could be both of these plus therapeutic."

Can massage improve skin texture? "No question about it," Mr. Hofkosh said. "Massage moves ever so slightly the tissues underneath the skin, which will affect the face, ankles, and so forth. The massage cream is a factor, too." . . . Could massage ever do damage? "Check it out with your doctor first, if you have any medical problem. A bad back or an allergy, for instance, could suffer from too strong massage." . . . Can massage break up cellulite? "It's possible. But that's all you're doing, breaking it up and moving it from one place to another. You're not getting rid of it. . . . Constant discipline and concern make an enduring beauty. Massage can play a part."

Dr. Barton W. Knapp, research clinical psychologist at the N. J. Neuropsychiatric Institute in Princeton, is enthusiastic about the Esalen system of massage, a combination of Swedish, Japanese, and Finnish methods developed several years ago at the Esalen Institute, Big Sur, California. "With Esalen, very interesting things happen to people, changes in feeling, in body awareness. The massage emphasizes attitudes of caring and affirmation of the body, together with release of emotion. Sensory awakening is combined with deep muscular massage. After such a massage, a person tends to feel differently about her body, accepts it as it is. Accepting it doesn't necessarily mean that she likes it—just that she can work on it within that frame of acceptance. . . . I've had other massages. Often in the midst of long, lovely strokes, they'll start chopping and hacking and slapping sharply. That's not part of our technique at all. In fact it's just 'window dressing.'

"Giving a good massage is rather like being a conductor of an orchestra. You have to be rhythmic, and you have to relate to the person you're massaging. It's a sense of communion, of joint medication. It's sensual but it's not erotic."

Somebody once said that the only person who loses weight in the massage process is the massage operator. *Manya Kahn,* whose exercise-cum-massage studios are revival headquarters for many Beautiful People, agrees with the other experts that massage erases tension, but never poundage. "People think that the rubbing and manipulation of tissues will break up unwanted fat deposits which will then be carried away by the blood stream. This is entirely incorrect. It has been proved that a pressure of fifty to seventy-five pounds per square inch must be exerted to actually break up fat cells. With such pressure, the injury to tissues would be extensive. . . : However, done well, a massage can not hurt the body or stretch the skin, and it's great help in preparing the body before exercises, and soothing it afterwards."

Sidney Zerinsky, Ph.T., who directs New York's Swedish Institute School for Massage: "What is popularly known as 'Swedish massage' bears no relationship to the classic Swedish system, which consists, basically, of scientific manipulation combined with passive and active exercise. It's a sedative rather than a painful technique. For the muscular and nervous systems and general circulation, a proper, full-bodied massage of 45 minutes can be equivalent to a 7-mile walk—without the accompanying fatigue."

OH, GENEVIEVE! . . . (Continued from page 189)

about Orson Welles and how I love fat men. Which I don't. really. I love 6-foot-4 Virginians. I used to love Brooklyn boys—I expect it was because I was reading Salinger at the time. . . . I got to know Mae West during *Myra,* which was heaven. She's like a super delicious powder puff. When I met her, I could hardly breathe—she just stands there and smells divine. She's really a very groovy person, a little like Marilyn Monroe—whom I worship. She was such a woman!—the sexiest ever—but always only sort of half-serious about it, which is what's so terrific. The important thing about sex is that it has got to be funny—has got to have humour—in life, too—there must be a light funny side to sex or it's depressing."

And Elliott Gould. one of the stars of *Move,* says: "Wait till you see Genevieve in this—she's electric! The whole combination of qualities—the almost unbelievable innocence and the self-conscious dolly. And that vulnerability—there's a lot of Marilyn Monroe in Genevieve. God knows, she believes it. She's obsessed with Marilyn—the whole idea of being a myth in one's own time obsesses her. Her ambition is formidable. . . . She has such anger inside—she's a furious, moody, unpredictable, enormously gifted girl. The most generous actress I've ever worked with—she gives, responds, she's so *alive.* And a brat. Petulant. Accident-prone. You've got to see her on the set in the morning to believe it: she comes in like Tweetie the bird, a casualty case left by the cat. But then she gets into her make-up, straightens herself out, and she's an absolute lollipop. . . . I love her. Everybody does—or they hate her. You can't feel midway about Genevieve; she has her own look, her own voice, her own way—she's an original."

And Genevieve says: "I adore Elliott. You watch—he's going to be a great, big, stupendous matinée idol. He's a marvellous tap dancer; I call him Mr. Softshoe. I made him a little poem about it—'We may not be Fred and Adele Astaire/ but if I dance with you I really get somewhere.' "

And Stuart Rosenberg, who directed *Move,* says: "When you first meet her, in those freaked-out clothes, and that butterfly tattooed on her wrist—she says she was called Butterfly as a child, but who knows?—you assume, well here's another cute blond dingaling. But she's deceptive. Very early on in *Move* she announced that she'd like to rewrite a scene—you get used to that sort of thing as a director; you say sure, why not, and hope the whole thing blows over. But Genevieve came back the very next day with a brilliant rewrite—much funnier. keener. She's an extremely bright girl, a gifted actress; she knows exactly where she's going and what it's all about. She understands. . . . In the relationship between director and actress, she's unique: you're working out a scene with her and you find that all her experience, instead of coming from life, comes from other films. You explain what

(Continued on page 220)



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 (Continued from page 173)

"Ladies' Music isn't what girls enjoy playing"

as being by a woman. It is easier to define this by first defining the more tangible Ladies' Literature.

On the one hand it pretends to be nothing more than what is generally considered feminine (instinctive, fluffy), deals with the so-called female psychology from the inside out, and addresses itself to women readers. At worst it is overdressed, rambling, sensational, and lax, like the prose of Hollywood columnists, *Cosmopolitan*, or Margaret Mitchell. At best it bursts from an enviably tight and tailored yet excruciatingly sensitive cocoon, and soars beyond category, like Virginia Woolf, Willa Cather, or the wonderful women of France from Madame de la Fayette to the all-knowing Colette. Some men write good Ladies' Literature, "poetic" prose, elaborately plotted, dealing non-intellectually with "feminine psychology": Pierre Loüys, Oscar Wilde, Tennessee Williams. An author such as Mary Renault, while involved exclusively with male—especially "inverted" male—sensibility more tellingly than any man, elusively retains her female identity (possibly because she treats inverted love as simply love) through the sixth sense compassionately inferred in Jean Paulhan's letter to the pseudonymous and supposedly unknown writer of *Story of O:*

> That you are a woman I have little doubt. Not so much because of the kind of detail you delight in describing—the green satin dresses, wasp-waist corsets, and skirts rolled up a number of turns (like hair rolled up in a curler)—but rather because of something like this: the day when René abandons O to still further torments, she still manages to have enough presence of mind to notice that her lover's slippers are frayed, and notes that she will have to buy him another pair. To me, such a thought seems almost unimaginable. It is something a man would never have thought of, or at least would never have dared express.

That paragraph might be a red herring. Responsible rumour maintains Paulhan himself wrote the story.

On the other hand, Ladies' Literature may appear so lean of style, so businesslike of content, so precise and yet so deep of insight, so political, in short so masculine, that only a woman could be the originator, no man—not even Hemingway, nor surely Kenneth Burke—feeling so much impelled to assert his maleness. (It used to be popular to say that Norman Mailer's writing suggested that of a repressed homosexual. Trends change quickly. A cursory reading now of, say, *An American Dream*, shows the narrator to be a reasonably adjusted heterosexual posing as a repressed homosexual.)

Mary McCarthy has been said to perform in manly style, as have Brigid Brophy, Susan Sontag, Hannah Arendt (for nuisance value include Diana Trilling, though not Doris Lessing or Simone de Beauvoir who are too baroque, too long-winded) because the filtering of intelligence and originality through an economical sieve has, until recently, been considered a masculine operation. What is thought to betray these persons as female is a certain willful coldness, though that, too, is hardly an exclusive terrain: Consider the sarcasm of G.B.S., Alexander Woollcott, John Simon.

Women no longer hide beneath noms de plume, like the Georges Eliot and Sand. Yet editors, voyeuristic and discriminatory, still consider it appropriate to engage them for mutual criticism. Like Amazons in the Roman arena they overcompensate (Jean Garrigue's report of Anaïs Nin's diary), over-resent (Joyce Carol Oates's report on Janet Frame's novel), or take it upon themselves to defend their less fortunate sisters (Mrs. Trilling's Johnny-come-lately epitaph for Marilyn Monroe). Somehow this all seems unfair—unfair to themselves, since it calls forth their worst writing. They cancel each other out, like poets reviewing each other poetically. They aren't reviewing other people, but other female people. Any meanness involved is interpreted as prejudicial, as though they were *men* writing about women, or whites who aren't yet permitted to dislike certain Blacks on purely human terms.

When Virginia Woolf turns her cutting pity on Katherine Mansfield, or Mary McCarthy clarifies with an understanding surpassing Nathalie Sarraute's Nathalie Sarraute, they present exceptions proving the rule.

Then what is Ladies' Music?

The "meaning" of musical art is more mercurial than the meaning of any other art, so Ladies' Music is harder to define than Ladies' anything else. Substitute Music for Literature in the preceding paragraphs and you will have at least one definition.

Ladies' Music isn't what girls used to enjoy playing, *Rustle of Spring*, Chopin *Nocturnes*, anything Romantic with hands crossed. It is music *by* women who lack not talent but discipline, who aim at a low target like wisteria or a robin's egg and miss the mark. As for compensatory male music by women, comparable to, not a Jane Austen novel, but, maybe, an Iris Murdoch novel—*tough* music that aims high—even if it could once have been identified, it is now lost in the international monochrome mire.

There are no musical equivalents to fiction and non-fiction, so one can not claim that women composers, as opposed to any composers, excel in certain genres of music.

What is Black subject matter? In fiction and essays it is the Black life viewed, at present, strictly problematically. In contemporary music it is Black folk material (African and Ameri-

(Continued on page 214)

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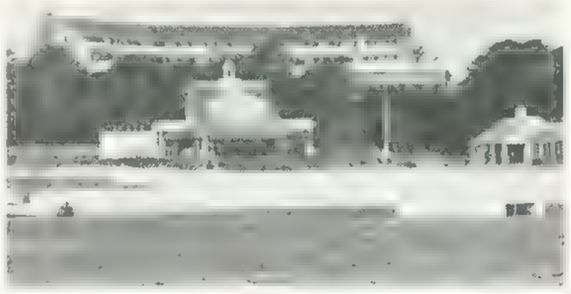
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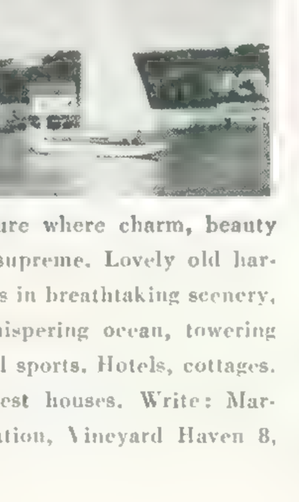


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ARTIST-ESS? (Continued from page 212)

"With certain women . . . the ridiculous is serious"

can) recast into more complex moulds.

What is womanhood as subject matter? In sound it must be the same as in letters and has sense only in the programmatic or operatic: music depicting a story about a woman. The fact that Louise Talma chose to compose a tragedy about Alcestis, as did Martha Graham (who has also choreographed climaxes in the lives of virtually every female monster from Medea to Emily Dickinson), need not imply that these creators are involved in *women's* creation any more than Euripides or Racine were so involved. Nor is Miriam Gideon, when setting to music the verses of (Mr.) Francis Thompson, invading a man's territory.

Music is the most sexless of the arts.

The meaning of that sentence lies in its meaninglessness. It would be meaningless to contend the same of any "representational" art.

Martha Graham, as one gauges such things, is one of the seven geniuses of any sex in any field today. Although genius and innovation do not inevitably go hand in hand, she has influenced change in dance more than any person or group (certainly more than Balanchine) during the past hundred years. Yet her very preoccupation with the female as female, particularly the more-than-criminal female as Royal Elect, would disqualify her from membership in Women's Liberation Front. To young artists she is more than dispensible, she is not even a memory.

Susan Sontag provoked a new approach to thinking—and non-thinking—more forcibly than any man (certainly more than Mailer) during the 'sixties. Her thesis was good: that all art excites; from this she managed extraordinary cases for ordinary books. Yet, more and more she becomes a weight—not a dead weight, but a weight all the same. A camp she is not. Camp is passé anyway, for we are fickle.

We quickly throw art into the mire (art which lowers its standards, along with art that does not), and still more quickly we change criteria for judging that art. One can and does, I suppose, listen to, perhaps, Joan Baez, with tears in the eyes, if that means anything (and it does), which is more than can be said of, perhaps, Karlheinz Stockhausen. Yet when Baez is judged, as she is most often, by judges with tears in their eyes, the judgment disqualifies itself. Young musicians in Stockhausen's milieu write easily but do not listen. In Baez's milieu they listen easily but do not write. It comes to the same thing and is guiltily ridiculous.

There exists also the innocent ridiculous. And with certain women in music the ridiculous is serious, thus pathetic.

Has anyone forgotten the coloratura of Florence Foster Jenkins? Or the cornet of Giulietta Masina in *La Strada?*

During the 1940's, Mabel McAllister, a blue-haired Texas matron, hired the small Carnegie Recital Hall to perform a program of her own piano works. Her brochure contained, almost as an afterthought, this information: "One fascinating aspect of Mrs. McAllister's compositions is that they are all written exclusively for the black keys."

Last year a London woman received wide reclaim for her communion with dead composers. She took dictation directly from Beethoven, Liszt, and others. Who's to say that the dubious quality of the result was caused by the London woman's lack of talent rather than by the composers' senility?

With men the ridiculous is usually conscious satire—Harpo Marx, Victor Borge. And while some women also display method in their madness—Anna Russell, Jo Stafford—it's difficult to find examples of the converse: men whose tackiness is innocent. Surely Liberace is not fooled by his image.

If Wanda Landowska, like

(Continued on page 219)

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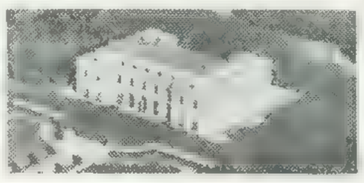
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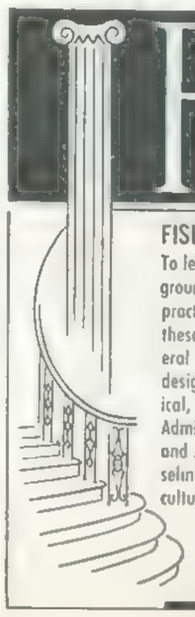
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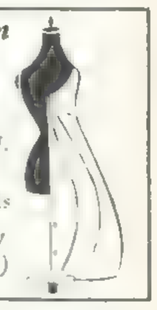
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ARTIST-ESS? (Continued from page 214)

"If gift knows no gender, neither does lack of gift"

the London woman, was on close terms with the dead, she also delivered the goods—in spite of elaborate theatrics which, for all we know, were standard nineteenth-century fare. I first saw her in 1944. Emerging onto the stage of Town Hall, she spent a full four minutes gliding slow motion toward her lamp-lit harpsichord, leering like a snake charmer at her public whose accompanying applause was undiminishing. She sat down upon seven gold pillows, stood up again to remove one pillow which she cast on the floor, reseated herself, poised her right hand to play, froze it in midair, replaced it on her lap, and turned again toward us. Long pause. "Last night Johann Sebastian Bach came to me. For several hours we compared the fruits of our mutual study. He then bequeathed to me the registrations and fingerings which I will perform, and which you will hear for the first time this evening." From the audience an abject sigh of thanks, from the stage a recital which practised what it promised. Hers was the grand authenticity which anticipated, and thus automatically disqualified, all sister colleagues.

The unsolicited verse I receive from poetasters eager for song settings and, by indirection in their fantasy logic, avid for fortune, is mostly by women over sixty whose subject matter is the American flag.

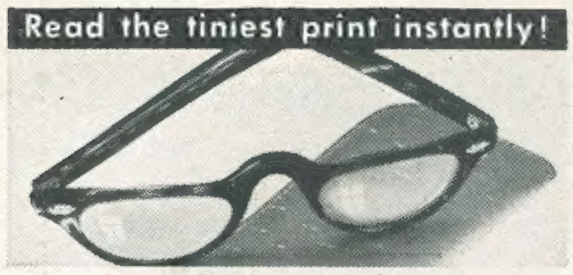
Another breed of musical woman is The Composer's Widow. She is usually a naturalized German American who, though often a musician herself, spends her declining years mainly promoting her late husband's pieces: the Mmes. Weigl, Schillinger, Weill, Itor-Kahn, de Hartmann, Mahler, Berg.

From the Industrial Revolution until 1950, the artist has commonly been accepted (rejected) as an Alienated Decoration. Art accordingly was the sole ground whereon men and women theoretically met with equality. In fact, as I have tried to show, women suffered discrimination in art as elsewhere. Less perhaps in the silent arts, painting and writing, which can be practised "in hiding" than in the noisy ones, theatre and musical performance, which require a personal and assertive presence. Such a presence will be, almost automatically, eccentric, bigger than life, a Streisand, a Leontyne Price, or, against three odds, a Black woman playwright like Lorraine Hansberry.

Why then, finally, so few women in the *creative* musical field? The answer is clear. Whereas poems, even great poems, can be completed in haste at a supermarket or in the maternity ward, and whereas pictures, especially terrible ones, can be drawn by literally anyone from the age of one to a hundred, because writing and drawing are languages integral to everyone's everyday life, musical composition (great or terrible) is not a language for dabblers. A minimum of professionality and a maximum of time are required to produce a communicable score. If, as is generally conceded, the bringing into existence of a two-hour opera, from conception to production, is a matter of around three years comprised of ten-hour days, days absorbed in the highly technical questions of not only composition but of instrumentation, piano-vocal reduction, supervision of orchestral extraction and copy, interminable conferences and sectional rehearsals, it is hard to picture a woman achieving this proficiency in her art while raising a family with the comparatively unneurotic ease of her sisters "in poetry."

If gift knows no gender, neither does lack of gift. When music reaches, as it threatens, the point of gratuitous simplisticism now reached by other arts, then talent will be more indistinguishable than the sexes have become, and nobody will know, or care, who composed what. Still, that may indicate the route toward an ideal society where, according to Freud, art will no longer be necessary.

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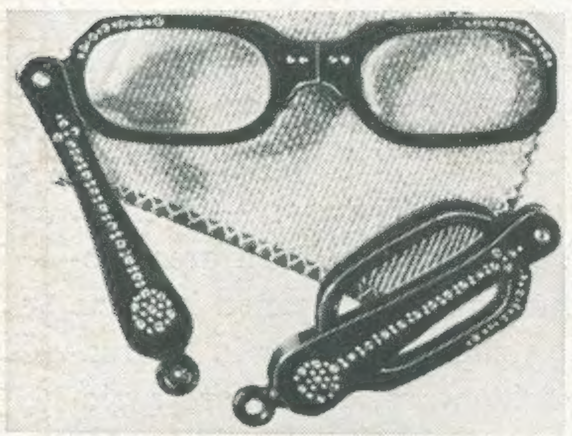


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OH, GENEVIEVE! . . . (Continued from page 211)

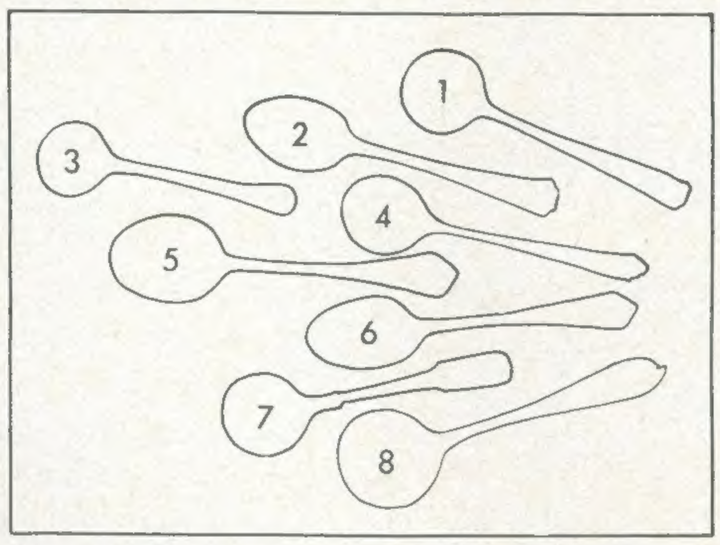
you want and she'll say, Oh, you mean like the thing Carole Lombard did for so-and-so in such-and-such; or, some angle that Hitchcock used in the fourth frame of his second movie. She knows all the shots, angles, actors—she's a walking film catalogue. A child of film, really. Her approach to life is entirely in terms of movies. She's not a put-on—the crew would have sensed it at once. These were forty-five professional men, they've seen all the tricks, and they were solidly on her side—she's totally sincere. She says she's a star . . . believe it."

And Genevieve says: "I adore Stuart. He has got the best performance out of me that I've ever given, very complete and thought-out. Now, what I want to do is my own script—*East Side Kid*. It's about a tomboy in New York and her awakening to life and love. She's a little like the girl in *Pygmalion* and a little like—you know—in *Breakfast at Tiffany's*, and a little like me, and a little something else. It could be fun, working in New York—though it really is the most hateful place in the world. Last time I was there it was 120 degrees all the time, and no gardens. Everybody in California has a garden—it's what I love most about living here—I can have hundreds and hundreds of mums every day if I like."

And Maurice Hogenboom, who photographed Genevieve for Vogue, says: "She can do *anything* in front of a camera. She knows exactly what's happening in the distance between herself and the latent image on the lens. She's the whole show: she handles the camera, she handles you, she hooks you with that what-is-it-all-about? look. She gets what she wants—always. . . . She is a witch, I think."

And Genevieve says: "I adore Maurice—he did manage to do something about the bags under my eyes, didn't he? They're hereditary—I can't help them. I hate the way they make me look—as though I'd been burning three ends of the candle—when actually I live so simply, and my life is so idyllic now. Really euphoria. I have everything I want—almost."

SPOON-SHOOT (Continued from page 202)



All of the soup spoons shown are in sterling silver.

1. A simple contemporary design, Craftsman, has a tapered handle, curved and bevelled at the tip. The round bowl is best used for soup cups or bowls. $12.25.

2. A Colonial style, Fairfax, by Gorham. The reverse of the handle has a beading edge. An oval bowl is used for soup plates, or dessert, fruit, cereals. $13.

3. A Queen Anne Rattail consommé spoon is to be used only for soup served in small consommé cups. By Tiffany. $14.75 ea. The Rattail knives have pistol handles.

4. William and Mary by Lunt is a traditional pattern with a nicely fluted tip. $14.

5. This Trifid pattern is one of the earliest designs in use today, dating from 1660. This shape of round bowl is versatile enough to be used for a soup plate, cup, or bowl. $29.25, imported from England by James Robinson.

6. An Elizabethan Trifid pattern with modern oval bowl. $23.75. Imported from England by William Weyler.

7. A famous American pattern, 1810 by International, is shown in the consommé spoon shape. $13.50.

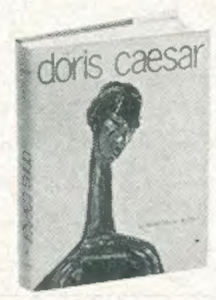
8. Pointed Antique is a lovely 18th-century type of pattern with a smooth face and curving back. Here we show the round-bowl soup spoon. By Reed & Barton, $15.25.



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